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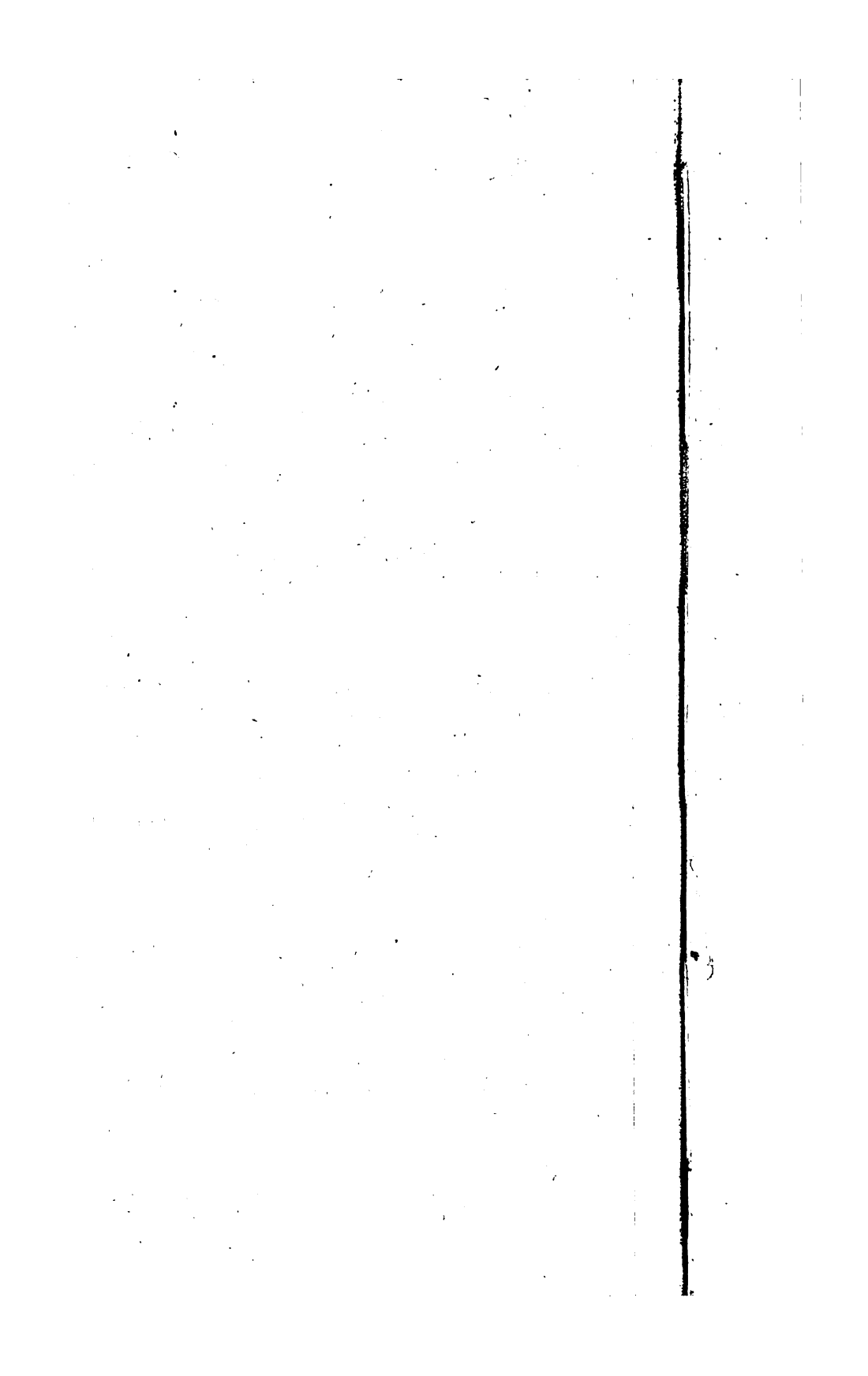
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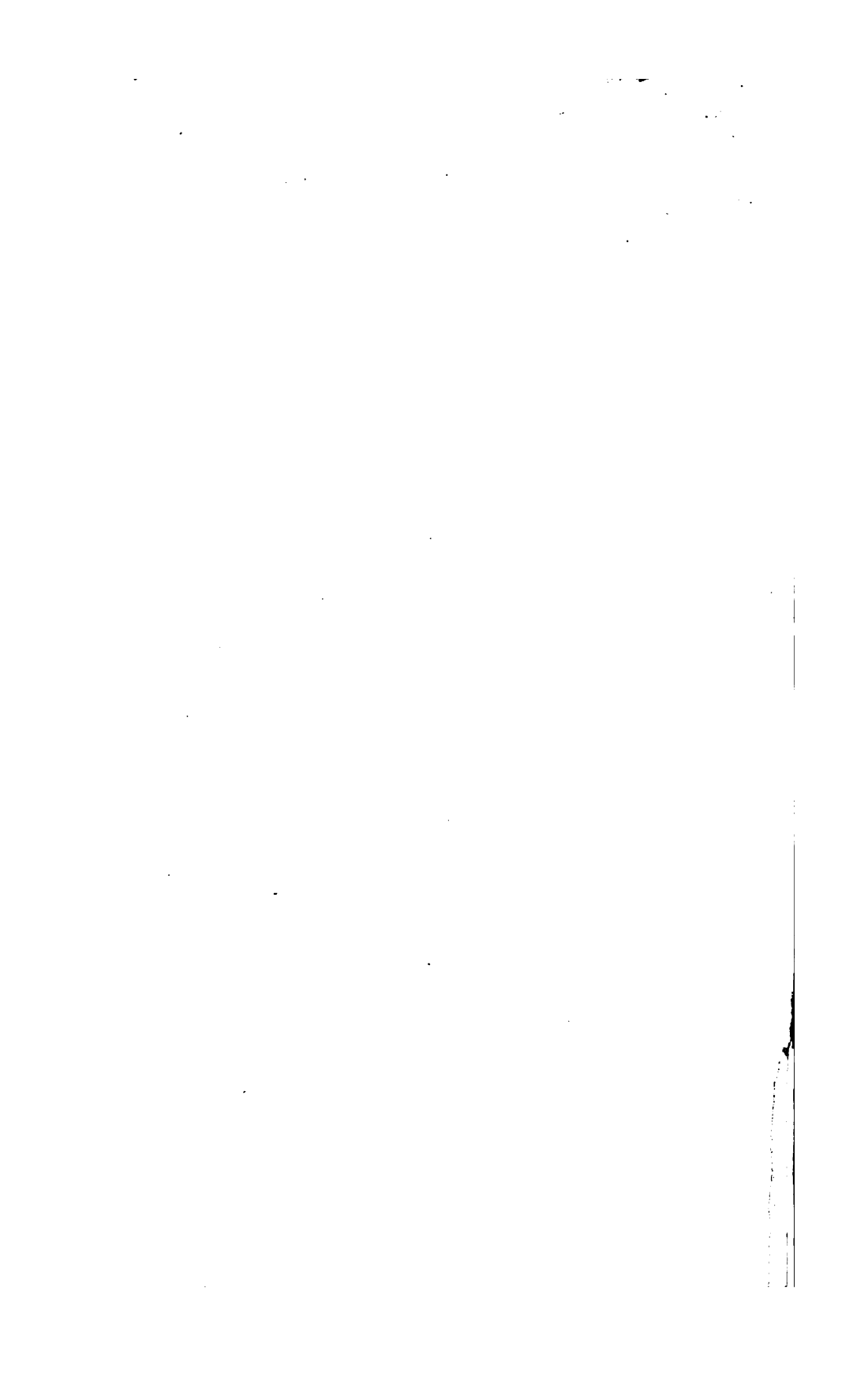




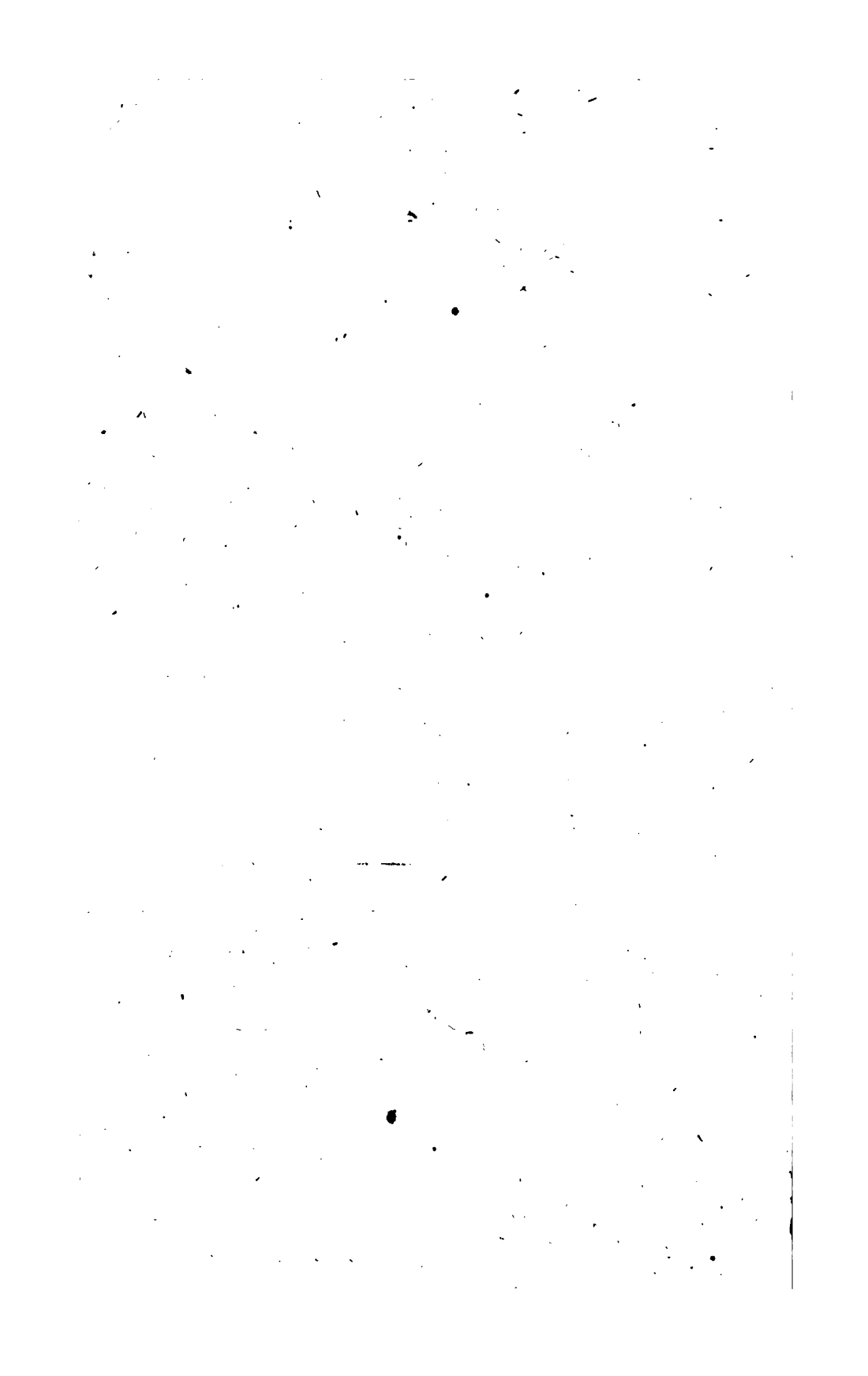








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# LATIN PROSODY

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*John*  
BY J. CAREY, LL.D.

PRIVATE TEACHER OF THE CLASSICS, FRENCH, AND SHORT-HAND.

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A NEW EDITION, ENLARGED AND IMPROVED.

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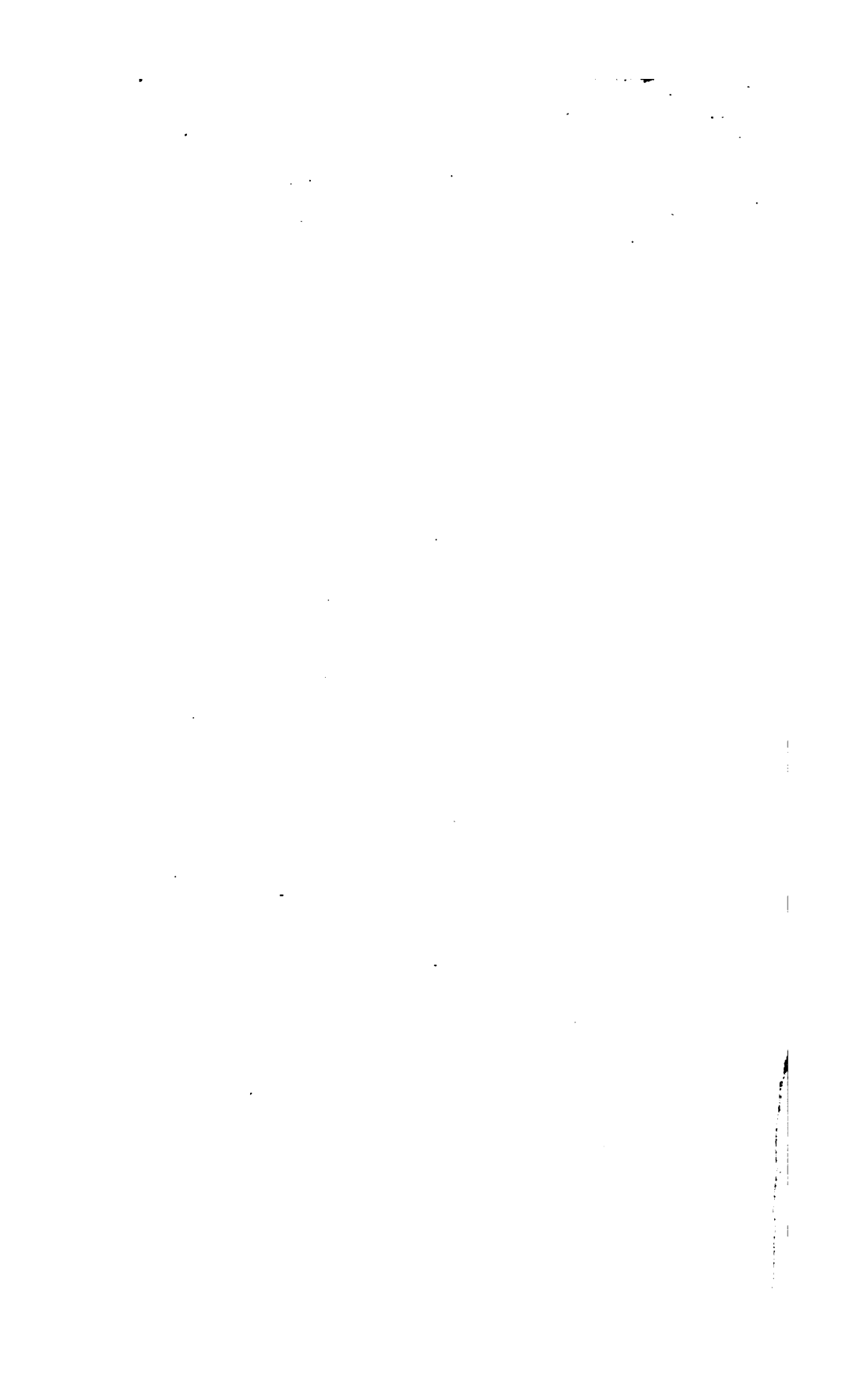
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tions and improvements, but shall content myself with briefly noticing a few particulars, which require explanation.

Throughout the whole of the work, to every verse (other than hexameter or pentameter) quoted as authority for quantity, I have annexed a number, referring to the No. in the Appendix, under which the reader will find a description of such verse, and the mode of scanning it. In page 3, for example, the number 12, added to

Nunc mare, nunc siluæ . . . .

refers to No. 12 in the Appendix, where it will appear that the verse in question is an Archilochian Dactylic Trimeter Catalectic, consisting of two dactyls and a semi-foot.

Should the reader ask, why I have quoted verses of less familiar kind, in many cases, where I might, with much less trouble to myself, have produced examples in hexameter — my answer is, that many of those hexameters, which are commonly admitted as proofs, afford *no proof*. For instance, the following line from Ovid, *Ibis*, 577 —

Utque nepōs Æthrae, Veneris periturus ob iram . . . .

affords no positive proof that the *OS* of *Nepos* is naturally long, because the *cæsura* would alone be sufficient to lengthen a short syllable in that position, as observed in page 140: and the same would be the case in any other hexameter or pentameter which might be quoted. But the quantity is decisively *proved* by the trimeter iambic which I have given in page 133, where the syllable in question terminates a foot, viz.

. . . Priami | nepōs | Hectoreus, et letum oppetat.

In that respect, it is much to be regretted, that, when I was *beginning* to read the poets with a view to this new

edition, the idea did not occur to me of deviating from the beaten track, and noting such verses as should furnish, not merely *examples*, but decisive *proofs*, of the quantity of final long syllables. Unluckily, the thought did not suggest itself to me until I had actually *finished* my course of reading. I afterward attempted to supply the omission, and, to a certain degree, succeeded, though not without considerable labor and loss of time. But, neither myself possessing, nor having elsewhere access to, the works of the poets with verbal indexes, I was compelled to relinquish the task — to content myself, in the remaining cases, with the extracts which I had already made — and to follow the routine of my predecessors in giving *examples* instead of *proofs*.

In different parts of the "*Analysis of the Hexameter*," some readers may perhaps be surprised to see so many examples quoted, where it might appear, at first sight, that a single one would be sufficient. It would have been lucky for me, if I had thought so in the outset, as I should have saved myself a great deal of labor; having, on more occasions than one, been obliged to run my eye over the entire works of half a dozen poets, in quest of a single line to answer my idea. But I wished (whether judiciously or otherwise, the reader must determine) to give examples, not simply of a dactyl or a spondee in a particular position, but of such dactyl or spondee preceded or followed by feet of diversified construction, the better to show the effect of every possible combination. — Had I the work to do over again, I should not be so minute.

In that "*Analysis*," wherever I say that such or such combination is pleasing or unpleasing, harmonious or in-

harmonious, I would not be understood to speak dictatorially, as attempting to prescribe laws to controul the reader's judgement. By those and similar expressions, I only mean that such is the effect produced on *my* ear: and I am far from commending the despotic arrogance of a French critic in denouncing "*Woe*" to any man who should disrelish a particular verse which happened to please *his* fancy—" *Malheur à celui qui ne goûte pas la douceur de ce beau vers !*" — Like the corporeal taste, the intellectual also is widely different in different persons; nor would it perhaps be possible to find any two individuals upon earth, who should exactly agree in their taste of either corporeal or intellectual objects. As, in the former case, what is highly savoury to one palate, often proves disgusting to another, so, in the latter, a poetic combination which *I* approve, may be disapproved by some other writer — one which *I* condemn, may by him be admired: and this difference of sentiment is the more likely to exist, if we happen to differ in our mode of reading, with respect to accent and quantity. On such occasions, I am by no means desirous that any one of my readers, however young and inexperienced, should implicitly adopt mine in preference to the contrary opinion: I rather wish him to examine the poets for himself, and, according as their practice implies approbation or disapprobation, to form his own judgement, un-influenced by modern authority. Which way soever he may determine, my quotations will prove equally serviceable to him — being ready collected to his hand, and furnishing convenient materials for whatever use he chooses to make of them.

Respecting the inaccuracy of our "*Corpus Poëtarum*," noticed in pp. 184, 272, and other parts of this book, it may be proper to observe that I never have collated a single page

of that publication, or a tenth part of a page—and therefore beg leave to enter my anticipative protest against any disadvantageous conclusion deducible from my silence concerning other instances of inaccuracy, however gross or numerous, which may hereafter be detected on a closer examination. It was, moreover, through pure accident that I happened to exemplify in Claudian, not in Horace, Virgil, or Ovid.—Going on a rural excursion, I put a small classic volume into my pocket; and that volume chanced to be Claudian. On reading him in the country, I followed my usual practice of noting with my pencil in the margin whatever appeared to me a typographic or editorial error; and, on my return to town, had the curiosity to examine how far my emendatory conjectures were confirmed by what I had erroneously supposed to be Mr. Maittaire's publication; when, to my utter astonishment, I thus accidentally discovered it to be only a servile re-impression from the common editions of the day—a faithful transcript of the grossest errors.

I now conclude with a request that the oversights or defects of this my second edition may experience from the reader's lenity the same indulgence as was shown to those of the former.

J. CAREY.

*Islington,*  
*June 1, 1808.*

*On the initial SC, SP, ST, X, and Z.*

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IN page 15, I referred to this place for remarks on the initial *SC*, *SP*, *ST*, *X*, and *Z*; a paper, which contained several of my quotations, being astray at the time when that part of my work went to press.

Respecting the initial *SC*, *SP*, *ST*, Terentianus observes (*de Syllabis*, 783) that, *if followed by a long vowel*, they have the power of lengthening a preceding short final vowel, as in the subjoined example which he gives. —

*Antē STēsichorum vatem natura creavit —*

but that, *if followed by a short vowel*, they have *not* the power of lengthening a preceding vowel. This, however, is a chimerical distinction, wholly unwarranted by the practice of the poets.

The learned Mr. Burgess, in his valuable edition of Dawes's "*Miscellanea Critica*" (p. 347), has shown himself much better acquainted with the nature of the subject. Without regarding the quantity of the *following* syllable, he lays down the rule, that the preceding short syllable, *if it terminate a foot*, may remain short; which is certainly true; but that, if it do *not terminate a foot*\*, it becomes long, except "*in scriptis comicis, iisque quæ sermoni propiora sunt*:" and this, too, is pretty generally the case. But, as it will presently appear that Ennius and Propertius (to say nothing of the quotation from Horace)

\* This being differently expressed by Mr. Burgess, I here give his own words — "*Quotiescumque ultima, quæ brevis sit, vocabuli præcedentis partem ejusdem cum ST, SP, SC, &c. pedis constituat, toties eam esse longam, nisi in scriptis comicis, iisque quæ sermoni propiora sunt.*"

furnish examples of a vowel remaining short which does not terminate a foot, I presume we may safely venture to simplify and generalise the rule, by saying, that

*The initial SC\*, SP, ST, (with or without the addition of a third consonant, as in SCRIpta, &c.) have exactly the same power over a preceding short final vowel, as a mute and liquid have over a preceding short vowel in the body of a word—that is to say, that the vowel in question may, in every case, either remain short, or be made long, at the poet's option†.*

\* SQ is, in this respect, equal to SC, as will appear in the sequel.

† Priscian has, in different parts of his first book, some scattered observations on the S, which are here worthy of notice. — “S ante mutam positâ, inveniuntur duo verba, quæ geminant syllabam in præterito, Sto, Steti, Spondeo, Spopondi . . . . Nec sine ratione, S ante mutam positâ, invenitur geminatum verbum, cum S amittit vim suam plerumque sic posita ante mutam; unde nec in secundâ syllabâ repetitur.” — “Vitium faciunt, qui Z ante M scribunt. Nunquam enim duplex, in capite syllabæ posita, potest cum aliâ jungi consonante. Lucunus quoque hoc ostendit in 10 [121]

*Terga sedent, crebro maculas distinctâ SMaragdo:*

*nam, si esset Z ante M, subtrahi in metro minime posset, nec staret versus. S enim in metro sæpe vim consonantis amittit.* — “S in metro apud vetustissimos vim suam fræquenter amittit. *Virgilius, in 11 [Æneid. 309]*

*Ponitë : SPes sibi quisque*” —

On considering these passages, together with the poetic authorities which I here quote, and my remarks on the suppression of the final S in pages 162, 173, 190, the reader will, no doubt, conclude, that, where we find a final vowel short before SC, SP, ST, the initial S was equally suppressed in pronunciation; but that, where the preceding short vowel is made long, the S received its fullest sound, to produce the effect of lengthening such vowel by its position before two consonants. — All this, however, notwithstanding, I recommend to the youthful versifier, never (unless compelled by unavoidable necessity) to



The following quotations are, I believe, sufficient establish this rule.

1. *Examples of final vowels short before SC\*, SP, S*

Auspicio regni, stabilitaque SCanna solumque. (*Ennius, Annal.* 1, 18.  
 Tuque, o, Minoâ venumdata SCylla, figurâ. (*Propertius*, 3, 19, 21.  
 Alte elatâ SPêcus, petrisque ingentibu' tecta. (*Ennius, Ann.* 11, 15.  
 Ut neque SPectari neque cognosci potuerit. 22. (*Terence, Hec. prol.* 3.  
 Tenuiâ SPuta, cruenta, croci contincta colore. (*Lucretius*, 4, 1146.  
 Brachiâ SPectavi sacris admorsa colubris. (*Propertius*, 3, 9, 53.  
 Jam bene SPondebant tunc omina, quod nihil illam... (*Propert.* 4, 1,  
 Tu cave SPinosi roscida terga jugi. (*Propertius*, 4, 4, 48.  
 ... Ponit: SPes sibi quisque: sed hæc quam angusta, videtis.

(*Virgil, Æn.* 11, 3)

Addit et fontes, immensaquæ STagna, lacusque. (*Ovid, Met.* 1, 38.  
 Ante meos oculos tuâ STat, tua semper imago. (*Ovid, Pont.* 2, 4, 6.  
 Contra alius nullam, nisi olenti in fornicæ STantem. (*Horace, Sat.* 1, 2, 3.  
 Sepê STylum vertas, iterum quæ digna legi sint... (*Horace, Sat.* 1, 10, 7

2. *A vowel short before three consonants.*

Est in quâ nostri literâ SCRipta memor. (*Ovid, Ep.* 5, 26.  
 ... Multo antiquius est, quam lecti molliq̃ STRata. (*Lucretius*, 4, 847.  
 ... Linquimus, insani ridentes præmiâ SCRibæ — (*Horace, Sat.* 1, 5, 35.  
 Speluncasque videt saxis pendentibꝫ STRuctas. (*Lucretius*, 6, 194.  
 Consulitque STRiges nostro de sanguine; et in me... (*Propert.* 4, 5, 1'

place a short final vowel before any of those combinations of consonant or before X or Z: for, whether he choose to lengthen such vowel or to preserve it short, the effect will not, with our modern pronunciation be so pleasing or handsome, as if the syllable terminated either with consonant or with a vowel naturally long.

\* I do not here quote *Undâ Scâmandri* from Catullus, 61, 357, because the name (as observed in page 190) is written *Καμάνδρις* in ancient Greek MSS. and so Dr. Clarke found it in the Harleian MS. of Homer as appears in his notes on *Iliad* φ, 124, 305, &c.

*Illa sonat raucum, quiddamque inamabili STRidet.* (*Ovid, Art. 3, 289.*  
*Namque ubi STRigandum est, et ubi currendum, scio.* 22. (*Phaed. 3, 6, 8.*  
*Mille Agathyrna dedit, perflataque STRongylos Austris.* (*Silius, 14, 260.*

### 3. A vowel made long\*.

*Nec deprecor jam, si nefariā SCRipta . . .* 23. (*Catullus, 4, 9.*  
*Ferte citi ferrum: date telā: SCandite muros.* (*Virgil, Æn. 9, 37.*  
*Celsā SCandere contigit Tonantis.* 38. (*Prudentius, Peri-Steph. 6, 98.*  
*Ineptiā STultitiaque adeo, et temeritas.* 22. (*Plautus, Merc. 1, 1, 26.*  
*Ut apud nivem et ferarum gelidā STabula forem.* 34. (*Catullus, 61, 55.*  
*Post, ubi proceris generosā STirpibus arbor . . .* (*Gratius, 142.*  
*Quid gladium demens Romanā STRingis in ora?* (*Martial, 5, 64.*  
*Ut diditiā STipendiis*  
*Ducem juvet pecunia.* 29. (*Prudentius, Peri-Steph. 2, 90.*  
*Ut suevit patriā STRingere pectora.* 44. (*Martianus Capella, 1, 4, 64.*

4. In the following examples, where the lengthened vowel stands at a *cæsura*, I leave the reader to judge for himself whether it be rendered long by the *cæsura* alone, or by the following consonants, or by the combined efficacy of both.

*Non pulsā SCythico sagitta nervo.* 38. (*Sidon. Apollinaris, Carm. 23, 343.*  
*...Complerē SPatium: nam primum quemque necesse est...* (*Lucr. 1, 390.*  
*Nulla fugæ ratio; nullā SPes: omnia muta.* (*Catullus, 61, 186.*  
*Pro segetē SPicas, pro grege ferre dapem.* (*Tibullus, 1, 5, 28.*  
*Occultā SPolia, et plures de pace triumphos.* (*Juvenal, 8, 107.*  
*Ut dignā SPeculo fiat imago tua.* (*Martial, 2, 66.*  
*Corripit gregis suilli sordidā SPurcamina.* 36. (*Prudentius, Cathem. 9, 56.*  
*Tristiā SQualentis æthræ palluerunt sidera.* 36. (*Prudent. Cathem. 9, 77.*  
*Si potē STolidum repente excitare veternum.* 3. (*Catullus, 18, 24.*  
*Jura darē STatuas inter et arma Mari.* (*Propertius, 3, 11, 46.*

\* I do not quote, as an example, *Modō SCurra*, from Catullus, 20, 12, because *Modo* had the final *O* common, as will presently appear in the "*Addenda et corrigenda*," page xix.

... Aut pretium: quippē *ST*imulo fluctuque furoris ... (*Lucan*, 5, 118.  
 ... Præceleres. Agilē *ST*udium, et tenuissima virtus. (*Stat. Theb.* 6, 551.  
 In laterā *ST*omachumque furit. 10. (*Prudentius, Peri-Steph.* 3, 150.  
*Cæsar*augustā *ST*udiosa Christi. 37. (*Prudentius, Peri-Steph.* 4, 54.  
 Prontus detraherē *ST*udebat unus. 38. (*Prudentius, Peri-Steph.* 6, 75.  
 O novum cædē *ST*upendā vulneris miraculum! 36. (*Prudent. Cathem.* 9, 84.  
 Conferre *ST*udium est vota propaginis. 44. (*Martianus Capella*, 1, 4, 58.

With respect to the initial *X* and *Z*, there cannot be a doubt that they had the power of lengthening a preceding short final vowel, since we see that effect produced by a mute and liquid (page 17), though the mute and liquid did not possess equal efficacy with the *X* or *Z* to lengthen a preceding vowel in the body of a word; such vowel being only rendered common before the mute and liquid (page 16), but unavoidably and invariably long before either of the double letters (page 13).—Accordingly, in the poetry of Homer, where the initial *Ξ* and *Z* very often occur, not a single example is to be found of a final vowel remaining short before *Ξ*—not a single one before *Z*, except in the instances of two proper names, *Zēleia* and *Zāxvδος*, which he could not possibly have introduced into his verses without a licence of some kind.—On the other hand, the examples of short vowels lengthened before the initial *Ξ* and *Z* are very numerous. But, to avoid crowding my page with quotations, or noticing any line where the effect might be attributed to the *cæsura*, I content myself with referring to the following passages, in which the lengthened vowel terminates a spondee—

Before *Ξ*—Il. O, 26—Od. A, 123—H, 192—  
 Θ, 42, 101, 145, 159, 251, 461—O, 535—P,  
 163, 586—Σ, 404—T, 309—Φ, 314, 424—  
 Ω, 262.

Before *Z* — Il. *Δ*, 381 — *Κ*, 77 — *Λ*, 752 — *Ν*, 355 — *Ο*, 97 — *Ρ*, 271, 405 — *Τ*, 87 — *Ψ*, 43, 685 — *Οδ. Δ*, 483, 558 — *Ρ*, 424 — *Τ*, 80 — *Υ*, 339 — *Χ*, 177 — Hymn. in Ven. 189, 223.

With these examples before their eyes, we might have expected that the Latin poets would, on every occasion, have lengthened a short vowel before *X*, and never preserved one short before *Z*, except in cases of unavoidable necessity, such as the following —

Jam medio apparet fluctu nemorosā *Z*ācynthos. (*Virgil, Æn.* 3, 270.

Dulichii, Samiique, et quos tulit altā *Z*ācynthos. (*Ovid, Ep.* 1, 87.

...Sanxerit; et Locris dederit quæ jurā *Z*āleucus. (*Ausonius, Prof.* 22, 11.

Yet, in Ennius (*Annal.* 13, 4) we read

Pontibus instratis conjunxit litorā *X*erxes —

and Terentianus (*de Syllabis*, 381) gives another example \*, viz.

Sanguine turbatus miscebat litorā *X*anthūs —

while, of a short syllable lengthened in such position, though I am not prepared to assert that *no* example occurs in Latin poetry, I must say that I have not any-where observed an unquestionable instance: for, in that line of Virgil, *Geo.* 4, 336—

*Drymoque, Xanthoque, Ligeaque, Phyllodoceque* —

the *Que* might be lengthened by the *cæsura* alone, without the aid of the *X*.

\* But, in a passage sometimes quoted from Lucan, 2, 672 —

Tales fama cepit tumidum super æquorā *X*erxes

Construxisse vias —

the text is corrupt; the more accurate copies having *Perses*, "*THE Persian*," which is more elegant and poetic, and so used by Petronius *Antigenides*, *epig.* 4 —

*Perses* magnus adest: totus comitatur euntem

Orbis: quid dubitas, Græcia, ferre jugum?

Of final syllables remaining short before Z we find numerous instances, and in cases where no actual necessity existed\* ; as, for example —

Cancer ad æstivæ fulget fastigiâ Zonæ. (*Manilius*, 3, 625.

Aut Pelusiaci proritet poculâ Zythi. (*Columella*, 116.

Si tibi Zelotypæ retegantur scrinia mœchæ. (*Juvenal*, 6, 277.

Trucis antrâ Zethi, nobiles Dirces aquas. 22. (*Seneca, Herc. Fur.* 916.

Enodê Zephyris pinus opponens latus. 22. (*Seneca, Œdip.* 541.

Pendentem vqlâ Zoilum videre. 38. (*Martial*, 4, 77.

Involvet quoties mobilê Zona latus. (*Petronius, epig.* 4.

Censor Aristarchus, normâquê Zenodoti. (*Ausonius, Sept. Sap. prof.* 12

Quotque super terram siderâ Zodiaci †. (*Ausonius, epist.* 17, 8.

to which add Seneca, Thyest. 846 ; Agam. 433 ; Œd 421 — Juvenal, 5, 45 — Martial, 2, 58 ; 11, 86 ; 151 — Ausonius, Prof. 13, 3, and Ecl. 5, 9.

Of a final short vowel made long before Z, I cannot produce a single instance in *Latin* ; though it is not impossible that there may somewhere exist a lurking example which has escaped my observation.

\* Whether the Greeks of Homer's day, like the modern Germans and Italians, more fully sounded the Z as *DS* or *TS*, and the Romans less fully, I cannot pretend to say. But, however that may have been, Terentianus (de Syllab. 641) clearly acknowledges a double sound the Z —

Quom sonis utrisque constet Z, quod est Græcum duplex — whereas a passage in Quintilian, 12, 10, respecting the pronunciation of certain letters, is not quite so clear or satisfactory to me, as it has appeared to some other writers who have quoted it on the subject of the Z

† Through typographic inaccuracy, this line, together with the ninth is omitted in the *Corpus Poëtarum*, on which see some remarks in page 272.

## ADDENDA ET CORRIGENDA.

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P. 1. *Where I say, that "the C was pronounced as K before all vowels indiscriminately," I simply mean that it was pronounced hard before the E, I, and Y, as well as before A, O, and U: for, though sounded hard, it was not pronounced as K in Caius, but as G; which peculiarity of pronunciation is noticed by Terentianus, de Syllab. 617—*

*Caius prænomen . . . . C notatur, G sonat:*

*and his authority is confirmed by the concurrent testimony of the Greek writers on Roman affairs, who uniformly spelled the name Γαῖος.*

P. 5. *lines 3 and 4. Read*

*IUS commune est genitivo — præter Alius,  
Quod mediam extendit. — Pompēi, et talia, produc.*

P. 9. *After the line, Jam Dædaleo, &c. instead of 56, read 55.*

P. 10. *After the line, Aspice! per bifidas, &c. instead of 57, read 56.*

P. 15, line 1. *For Ferte citi flammæ, read Ferte citi ferrum.*

P. 26. *Instead of the Note on the noun Propago, substitute the following quotation from Statius, Silv. 2, 3, 39 —*

*Primævam visu platanum, cui longa præpago,*

*Innumeræque manus, et iturus in æthera vertex —*

*which fully establishes my assertion, and shows the futility of the grammarians' distinction between the vegetable and the animal kingdom, in assigning different quantities to the first syllable of that word.*

P. 28, line 5 from bottom. *Read*

*At nos horrifico cinefactum te prope busto . . . .*

P. 33. *To the note on Areopagus add the following line from Ennius, Eumenid. 5 —*

*Areopagiticam* cā de re vocant petram —

which appears intended for a Trimeter Iambic — to be scanned, in that case, *ărēd-|păgī-|ticam*, &c.

In my former edition, I said that the second syllable was long, agreeably to the Greek name, *Ἀρεος πάγος* — collis Martius. But, if the line be (as I suppose) a Trimeter Iambic, Ennius has made the RE short; forming the word, as a compound, from an oblique case of the substantive, *Ἀρεός, Ἀρεῖ*.

Pp. 39, 41. Expunge from page 39 the seventh line,

*Nec supera caput ejusdem cecidisse viētum . . .* (Lucretius.

and place it in page 41, after

*Armaque gaviso*, &c.

altering, in page 41, the third line to

*Gavīsum quoque producas, pariterque Viētum* —

and, toward the bottom, "*Gavīsum has*" to "*Gavīsum and Viētum have.*"

P. 41, line 17. Instead of

*Cautum et statutum jusserat* —

read *Cautum et statutum jus erat*.

P. 53, line 10 from bottom. Read "the subjoined passage (4, 6, 75)"

P. 71. Instead of "as will be shown in Sect. 42, on occasion of *Es* from *Sum*," read, "as will be shown in page 77."

P. 98. Strike out the line,

*Homo, qui erranti*, &c.

which cannot be admitted to prove the point, because we might, agreeably to the practice of Ennius and others, preserve the *Qui* from elision, and scan

*Hōmō, quī | erranti . . . .*

or *Hōmō, quī | erranti . . . .*

Neither do the lines from Catullus and Prudentius afford decisive proof: for, in that of Catullus, if we consider the line as a single verse, we might allowably make a dactyl of *Est homo*; or, if we divide it into two verses (as in page 205) the quantity of the final syllable in *homo* is indifferent: and, with respect to Prudentius, it was a common practice

with him to lengthen a short final vowel before two consonants at the commencement of the word ensuing. But the quotation from Martial, independent of any other authority, is alone sufficient to decide the question.

- P. 99. Expunge "Modo" from its present station, and insert it with "Sero," &c. as having the final O common: for, in Seneca's Octavia, 273, we find the following Anapæstic (No. 14) —

Quæ fa-|mā mōdō | venit ad aures —

whence we may conclude, that, in the subjoined passages, the final vowel is long by its own power, not accidentally lengthened by the cæsura or the SC —

At tu, si qua modō non adspersanda putabis . . .

(Calphurnius, 4, 157.

Hoc quid putemus esse } qui modō scurra . . . 23.

(Catullus, 22, 12.

- P. 119, line 6. Read "Lucan, 10, 382."

- P. 131, line 20. Read

Samnis in ludo ac rudibus cuivis satis asper.

- P. 137. After the line, Hic Œdipus, &c. add 22, as a reference to the No. in the Appendix.

- P. 190, line 8 from bottom. Read

Testis erit magnis virtutibus unda Camandri.

- P. 194. Strike out Alituum, as an example of Epenthesis. On second thoughts, it appears to me only a change of vowel, Alituum for Alitium (like Civitatum), as Documentum, Arcubus, Portubus, for Dokimentum, Arkibus, Portibus.

- P. 246. At the end of the Article Galliambus, add "See some remarks on the Galliambus in page 279."

- P. 262, line 5 from bottom. Instead of "by Seneca, in near two hundred lines," read "by Seneca, with only one exception, in near two hundred lines."

- P. 264. At the bottom, add, "Although neither Catullus nor Horace used the Glyconic, except in conjunction with verses of different kind, other writers composed entire poems in this metre, as Boëthius, 1, 6; 2, 8; 3, 12; 4, 3 — Prudentius, Peri-Steph. 7; cont. Symm. 2,



præf. — and Terentianus, the preface to his treatise *de Literis*. — tragic choruses also, it was used in continuation, as in Seneca's *Herc. Fur.* act. 3, *Herc. Œt.* act. 3, and *Thyest.* act. 2 — which last mentioned chorus consists entirely of Glyconics.

P. 283. *The Lesser Alcaic (No. 53) might have been placed in the class of Choriambics, and thus scanned as a Trimeter, of a different species from the Glyconic (No. 46) —*

Lēvīā | pērsōnūc-|-rē sāxa —

*the initial Dactyl sometimes occurring in one species of Choriambic, & Asclepiadic Tetrameter (No. 44) — and the concluding Bacchius being used in two others, the Tetrameter (No. 43) and the Dimeter (No. 49),*

# PROSODY.

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## SECT. I.

**PROSODY** teaches the proper accent and length of syllables, and the right pronunciation of words.

The letters of the alphabet are divided into *Vowels* and *Consonants*.

The *Vowels* are six, viz. *A, E, I, O, U, Y*.

The remaining letters are *Consonants*, except *H*, which is generally considered as only a note of aspiration or breathing\*.

The *Consonants* are divided into *Mutes* and *Semivowels*.

The *Mutes* are eight, viz. *B, C†, D, G†, K, P, Q, T*.

\* Some ancient grammarians considered *H* as a consonant, and ranked it with the semivowels. See Terentianus Maurus, de syll. 511.

† The *C* was pronounced as *K* before all vowels indiscriminately; and the *G* was in every case sounded hard, as in the English *give, get*. Hence the easy transition from *Lukulentus* (as *pestilentus*), *Dokimentum*, *Teg-imentum*, to *Luculentus*, *Documentum*, *Tegumentum*.

The *Semicowels* are likewise eight, *F, L, M\**, *N\**, *R, St, X, Z*.

Of the *Semicowels* four are called *Liquids*, viz. *L, M, N, R*; and

Two are *double letters*, viz. *X* and *Z*; the *X* being equal to *CS* or *KS*†, and the *Z* to *DS* or *TS*§.

The *J* was nothing more than the *I* less fully pronounced, though considered by some ancient grammarians as a kind of consonant||. In words of Greek origin,

\* The final *M* and final *N* were pronounced with a slight nasal sound, as in the French words *Faim* and *Pain*, so as to be hardly, or not at all, distinguishable from each other. From Cicero (Orator, 154) we learn that their sound was so nearly alike as to create, in certain cases, a very awkward ambiguity. — See also Quintilian, ix, 4.

† The early Romans, like the modern French, did not, in many cases, pronounce the final *S*, unless the following word began with a vowel, as, Ennius, Annal. vii, 66;

Ingenio quoi nulla malum sententia suadet\*  
Ut faceret facinus levis aut malu'; doctu', fidelis,  
Suavis homo, facundu', suo contentu', beatus,  
Scitu', secunda loquens in tempore, commodu', verbum  
Paucan, multa teneas antiqua, sepulta, vetusta.

About Cicero's time it began to be generally sounded (Orator, 161; Quintil. ix, 4); and Cicero himself, as well as his contemporaries Catullus and Lucretius, occasionally omitted it in his poetry, as *Torcu draco*, phœn. 15 — *Magnu' leo*, 49. — See further under *Synalephe*.

‡ Likewise to *GS*, as in *Rexi, Junxi, Fixi*; and apparently also, by metathesis, to *SC*, as *Mixtum* for *misc'tum* or *miscitum*, like the English vulgarism *Aks* or *ax* for *ask*.

§ And also to *SD*, as *Adualis* for *Adsuadi*.

|| Ter. Maur. in one place calls it a consonant, elsewhere a vowel. Quintilian (i, 4) considers the *J* and *I* in *conJicio* as the same vowel doubled. It probably was sounded by the Romans as it now is by the Germans in *Jahr, Jager, Jena*, &c. i. e. exactly like our initial *X* in

\* More probably *ma'set*. — See *Synapsis*, Sect. LV.

the *I* is always a vowel, as *Iūson*, *Iūpetus*, *Iūspis*, *Iōcasta*, *Dēānira*.

Colchida sic hospes quondam decepit *Iāson*. (*Propertius*.)

Da veniam: præclara illic laudatur *Iūspis*. (*Juvenal*.)

Impia, quid cessas, *Dēlānira*, mori? (*Ovid*.)

The *U* was pronounced like our *OO* or broad *U*, as in *Fool*, *Rule*\*, &c.; and the *V* was only the same vowel sounded as a single syllable in conjunction with the next vowel before or after it, as our *W*†.

A *Diphthong* consists of two vowels pronounced together in one syllable, as *Aurum*, *Euge*, *Muse*, *Æstrum*.

## SECT. II.

### Quantity of Syllables.

Of Syllables, some are short, some long, and some common.

*Youth*, *Year*, *Yard*, viz. *Yahr*, *Yager*, *Yena* — so that *Jupiter*, *Jocus*, *Jaculum*, were pronounced *Yupiter*, *Yocus*, *Yaculum*. Hence the easy derivation of *Julius* from *Iūlus*, *Æneid*. i, 292. — See *Position*.

\* It was avowedly equivalent to the Greek *OT*: and in like manner the Italian *Pur*, the French *Pour*, and the English *Poor*, exactly agree in sound. — Hence the easy transition, in many words, from *O* to *U*, as *Virulentus* for *violentus*, *Vult* for *volt*, *Publicus* for *pop'licus*, &c.

† Hence *Sy-lu-a*, *So-lu-o*, or *syl-wa*, *sol-vo*, i. e. *syl-wa*, *sol-wo*.

Nunc mare, nunc *syl-læ*....12 (*Horace*.)

Nulla queat posthac nos *syl-lisse* dies. (*Tibull*.)

Hence also *A-wispex*, *aw'spex*, *auspex* — *Ca-wi-tum*, *caw'tum*, *cantum* — *La-wi-tum* (from *lava*, *lavia*) *law'tum*, *lautum*. (See *Syncope* and *Epenthesis*.) — Cicero relates (*Div. ii*, 40) that, when Crassus was setting out on the disastrous expedition in which he lost his life, the cry of "*Cauneas!*" uttered by a man selling *Caunian* figs, was considered as ominous, being equivalent to *Cave ne cas*, i. e. *Cam'n'cas*, as the words were probably sounded in the rapidity of ordinary speech. — (See further under *Diphthongs*.)

The *quantity* or length of syllables is marked as in the word *āmābō*, of which the first syllable is short, the second long, and the third common.

A short syllable is rapidly pronounced, as *CI* in *Concīdo* (to fall), or as the middle syllable in the English word *Confident*.

A long syllable requires double the time in pronunciation, as *CI* in *Concīdo* (to cut to pieces), or as the second syllable in the English word *Confiding*.

A common syllable is that which may be pronounced either short or long at the option of the poet, as *Hymen* or *Hymen\**, *Papyrus* or *Pap̄yrus*, *Vaticanus* or *Vaticanus*, *Illus* or *Illius*, *Fuerimus* or *Fuerimus*. (See Genitives in *IUS*, and *Rimus* Subjunctive.)

Adfuit et sertis tempora vinctus *Hymen*. (Ovid.)

Et subito nostras *Hymen* cantatus ad aures. (Ovid.)

Σχοινὴ καὶ λεπτὴ σφιγγόμενοι παπύρη. (Anthol.)

Perdite Niliacas, Musæ, mea damna, *pap̄yros*. (Mart.)

Redderet laudes tibi *Vaticani*

Montis imago. 37. (Hor.)

*Vaticana* bibas, si delectaris aceto. (Mart.)

### SECT. III.

#### Vowel before Vowel.

*Vocalem breviant, aliâ subeunte, Latini. —*

*Produc (ni sequitur R) Fio, et nomina quintæ,*

\* Something similar may be observed in the English substantive *Record*, in which the quantity of the latter syllable varies according as the accent is laid upon or removed from the former.

*Quæ geminos casus, E longo, assumit in EI.*  
*Verum E corripunt Fidēique, Spēique, Rēique. —*  
*IUS commune est vati : -producito Alius :*  
*Alterius brevia. — Pompēi, et talia, produc. —*  
*Eheu protrahitur : sed Io variatur, et Ohe. —*  
*Nomina Græcorum certā sine lege vagantur :*  
*Quædam etenim longis, ceu Dia, Chorēa, Platēa,*  
*Quædam etiam brevibus, veluti Symphonīa, gaudent.*

In words of Latin origin, a vowel is usually short when immediately followed by a vowel or diphthong, as *Puer*, *Dæ*.

*Conscia mens recti famæ mendacia ridet.* (Ovid.  
*O pater, O patriæ cura salusque tua!* (Ovid.

The same happens, though the first vowel be followed by *H*, or was originally long, as the particle *Dē*, and the middle syllable in *Audīvit*.

*Vellera sæpe eadem Tyrio medicantur æthio.* (Ovid.  
*Officium, nemo, qui reprehendat, erit.* (Ovid.  
*Quæ minimis stipata cōherent partibus arcte.* (Lucret.  
*Hos amplectitur; hos dēosculatur. 38.* (Martial.  
*A mediā cœlum regione dehiscere cœpit.* (Ovid.  
*Audiit et Triviæ longe lacus, audit amnis. ....* (Virg.

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### *Exceptions.*

1. The verb *Fio* has the *I* long, when not followed by *R*, as *Fiunt*, *Fiebam*, *Fiam*.

*Magnarum rerum fiunt exordia sæpe.* (Lucret.  
*Fient ista palam; cupient et in acta referri.* (Juvenal.

But, when *R* follows, the *I* is usually short\*.

Ne fieret primâ pes tuus udus aquâ. (Ovid.

2. The genitives and datives singular of the fifth declension make *E* long before *I*.

Non radii solis, neque lucida tela diâi. (Lucret.

But it is found short in *Spēi*, and both long and short in *Rēi* and *Fidēi*.

Extingue flammas; neve te diræ spēi. . . . . 22. (Seneca.

Curtæ nescio quid semper abest rēi. 44. (Horace.

Ipsius rēi rationem reddere possis. (Lucret.

Unum pectus habent, fidēque immobile vinculum. (Manil.

...Nec jacere iudu manus, via quâ munita fidēi. (Lucret.

Ille vir haud magnâ cum re, sed plenu' fidēi. (Ennius.

3. Genitives in *IUS* have the *I* long in prose†, though in poetry it is common§, as *Unius* or *Unius*, *Illius* or *Illius*,

\* Yet Terence and Plautus make it long—

Injuriu est; nam, si esset unde id fieret. . . . 22. (Ter. Ad. 1, 2, 26.

Si in obserendo possint interfieri. . . . . 22. (Plautus, Trin. 2, 4.

Postquam nos vidimus auro insidias fieri. 22. (Plaut. Bacch. 2, 3.

Neque unquam ludos tam festivos fieri. 22. (Plaut. Casin. 4, 1, 2.

Pater curavit, uno ut fetu fieret. 22. (Plaut. Amph. 1, 2, 25.

And Prudentius, on the contrary, (Pass. Cyp. 59) has

Jamque tuum fieri mandag: fïo Cyprianus alter. 36.

† Lucretius furnishes five examples of *Rēi*, besides that in iv. 883, where it is not certain whether he intended *ipsiū rēi*, or *ipsius* with *rei* a monosyllable, as in iii. 931. (See *Synæresis*.) — Plautus, too, (Mil. Gl. 2, 1, 25) has

Magnâ rēi publicâ gratiâ. 22.

These cases appear to have been anciently written both *c-i* and *ci-i*; which accounts for the variation in the quantity.

‡ Quæ fiunt spatio, sive quum syllaba. . . . . longa corripitor, ut "Unius ob noxam et furias," extra carmen non deprehendas. Quintil. 1, 5.

§ Vossius (Art. Gram. 2. 13) considered *Solius* and *Utrius* as always

except *Alius*, which (being formed by crasis from *aliius*) is always long.

*Illius* et nitido stillent unguenta capillo. (Tibull.

*Illius* puro destillent tempora nardo. (Tibull.

*Unius* ob noxam et furias Ajacis, Oilei. (Virg.

Si non *unius*, quæso, miserere duorum. (Propert.

Arcanum nec tu scrutaberis *ullius* unquam. (Hor.

*Nulliusque* larem, nullos adit illa penates. (Germanicus.

Parsque meæ pœnæ *totius* instar erit. (Ovid.

Excipiam medius *totius* vulnera belli. (Lucan.

Tu potes *alterius* studiis hæerere Minervæ. (Claud.

Mox dum *alterius* obligurrias bona. 22. (Ennius, sat. 6.

4. Such proper names as *Caius*, *Pompeius*, *Vulcius* (supposed to have been originally written with a diphthong, *Cai-ius*, *Pompei-ius*, *Vultei-ius*), as likewise *Graius*, *Veius*, &c. have the *A* or *E* long before the *I*: the *A* also is long in the antique genitives, *Aulæi*, *Terræi*, &c.

Pervigil in plumâ *Caius*, ecce, jacet. (Martial.

Accipe, *Pompæi*, deductum carmen ab illo. .... (Ovid.

Dives equum, dives *pictæi* vestis, et auri. (Virgil.

Illâ domus princeps Trojani *Græi* belli. (Manilius.

Forte super portæ dux *Veius* adstitit arcem. (Propert.

5. In *Ohe*, *Io* (whether interjection or proper name),

long, but was unable to produce any example. I do not recollect to have ever observed either of them so, and should be glad to see an example quoted from any good author. Terence has *Solius* short, . . . . *Solius* solliciti sint causâ, ut me unum expleant. 22. (Heaut. 1, 1, 77. Horace has *Utrius* short, epist. i, 3, 15; and its compound *Utriusque* occurs short in Od. iii, 8, 5 — Phædrus, 3, 10 — Seneca, Thyest. 714 — Martial, spect. 13 — Avienus, orb. desc. 1423, &c. — *Totius* is short in *Catalus*, 13, and Lucretius, 6, 652. — *Alterius* is three times long in Terent. Maurus, de syllab. 1072, de metr. 32, and 464.



and in *Diana*, the first syllable is common: in *ēheu* it is long.

*ōhē!* jam satis est, *ōhe*, libelle! 38. (Martial.

Rursus, *īo*, magnos clamat tibi Roma triumphos. (Martial.

Quâque ferebatur ductor Sidonius, *īo*

Conclamant . . . . . (Sil. Ital.

*Io*, versa caput, primos mugiverat annos. (Propert.

Quæ tibi caussa fugæ? quid, *Io*, freta longa pererras?

(Ovid.

Experta est numen moriens utriusque *Dianæ*. (Martial.

Juno, Vesta, Ceres, *Diana*, Minerva, Venus, Mars,

Mercurius, Jovi', Neptunus, Vulcanus, Apollo. (Ennius.

6. In many Greek words, a vowel is long, though immediately followed by another, as *āēr*, *Achāia*, *Achelōus*, *āonides*, *Lūertes*, *Lāodice* and other words compounded with *λαος*, *Latōus*, *Enyō*, *Panchāia*, *Thrēcius*, *Tāygetus*, *Trōas*, *Trōius*, *Galatīa*, &c.

Erubuit Mavors, aversaque risit *Enyō*. (Claudian.

Hunc *Galatīa*\* vicens ausa est incessere bello. (Statius.

7. Those words which are written in Greek with the diphthong *EI*, and in Latin with a single *E* or *I*, have that *E* or *I* long, as *Ænēas*, *Musēum*, *Darius*, *Thalīa*, *Clīo*, *Elegīa*, *Orēades*, &c.

Nec mihi sunt visæ *Clīo Clīusque* sorores. (Ovid.

. . . . . Detineat, cultis aut *Elegīa* comis. (Martial.

Et *panacēa* potens, et Thessala *centaurēa*. (Lucan.

8. Most adjectives in *EUS*, formed from Greek proper names, have the *E* long; and it continues so, when resolved† into *EI*. — (See *Dieresis*.)

\* Hence, let us say, the epistle of St. Paul to the *Galāfi-ans*, not *Galā-tians*.

† Being originally a diphthong in the Greek. But those which con-

Eumenidum vidit vultus *Pelopēus* Orestes. (Lucan.

Oppida semoto *Pelopēia* Marte vigerent. (Claudian.

Jamque fretum Minys *Pagasaë* puppe secabant. (Ovid.

.... Spargat: et Cebalum *Pagasia* puppis, alumnus....

(V. Flaccus.

Laudata est oculis quod *Cythera* meis. (Sabinus.

Exigiti indicii memorem *Cytheria* poenam. (Ovid.

In imitation of the Greeks, we see, in Statius, the adjective *Fiberius*.

9. Names of towns, temples, or monuments, in *EA*, *IA*, or *EUM*, formed, in the Greek manner, from the proper names of persons, most commonly have the penultima long, as *Laodicē*, *Apamē*, *Cesarē*, *Alexandriā*, *Antiochia*, *Mausolēum*\*.

Terrarum mediis *Apamē* moenia clara. (Priscian.

Noxia *Alexandriā* †, dolis aptissima tellus. (Propert.

Jam vicina jubent nos vivere *Mausolē*. (Martial.

10. *Academia*, *Chorea*, *Platea*, *Malea*, have the penultima common.

In Latium spretis *Academia* migrat Athenis. (Claud.

tain a trochee (") in the two syllables immediately preceding the penultima, were, both in Greek and Latin, most frequently (but not always) formed with the penultima short, for the convenience of furnishing a dactyl, as *Hecletrius*, *Natlerius*, *Aglaerius*, *Antimorius*, &c.

*Herculeam* Sparten, *Nestoreamque* Pylon. (Ovid.

Quidquid *Agenorē* Tyros improba cogit abeno. (Martial.

Atque *Antenorē* dispergitur unda Timavi. (Lucan.

*Dadaleum* lino quum dace rexit iter. (Propert.

Jam *Dadaleo* tutior Icaro.... 56. (Horace.

\* In fact, they are only adjectives, agreeing, the feminines with *urbes*—the neuters with *monumentum*—*templum*.

† As we find, for this passage, the various reading, *Alexandria*, see Horace's *Alexandria supplex*, Qd. iv, 14, 35.

Atque *Academiæ* celebratam nomine villam.

(*Laurea Tull*

*Pro*tinus et nudâ *choræas* imitabere surâ.

(*Prop*

Exercent varias naturæ lege *choræas*.

(*Manil*

Puræ sunt *platæa*, nihil ut meditantibus obstat.

(*E*

Aspice! per bifidas plebs Romula funditur *plateas*. 57.

(*Prud*

Ionioque mari, *Malæaque* sequacibus undis.

(*Vi*

Et ratibus longæ flexus donare *Malæa*.

(*Luc*

11. Greek *genitives* and *accusatives* from nominati-  
ve in EUS have the penultima short according to the com-  
mon dialect, long according to the Ionic.

*Tydeos* illa dies: illum fugiuntque tremuntque. (*Stati*

Excitor; et summâ *Thesæa* voce voco.

(*Or*

... Regula. *Cephæos* vestigia balteus ambit. (*Germanic*

*Ilionæa* petit dextrâ, lævâque Serestum.

(*Virg*

#### SECT. IV.

##### Diphthongs.

*Diphthongus longa est in Græcis atque Latinis. —*

*Præ brevior, si compositum vocalibus antecit.*

A diphthong is long, whether in a Greek or Latin word  
as *Mæonides*, *Melibæus*, *Præmium*, *Cælum*, *Laus*, *Græ-*  
and *Caius*, dissyllabics, *Pompæius*, *Proculæus*, &c.

En Priamus: sunt hic etiam sua *præmia laudî*.

(*Virg*

Quis *cælum* terris non misceat, et mare *cælo*?

(*J*

Scis, *Proteu*, scis ipse; neque est te fallere cuiquam.

(*Virg*

Spargit aquâ captos lustrali *Græia* sacerdos.

(*Or*

‘Quis tu?’ — ‘*Caius*,’ ait. — ‘Vivisne?’..... (*Ausonius*

Haud procul est imâ *Pompæii* nomen arenâ.

(*Luci*

*Note.* — We may suppose a *latent* or *virtual* diphthong in every syllable formed from two syllables by *crasis*\*; and every such syllable is long, as *Julī* from *Julii* and *Julie* — *Dēmo* and *Prōmo* from *de-emo* and *pro-emo*. — *Dēbeo* from *dehibeo* or *de-habeo* — the genitive and dative *Manūs* and *Manū* from *manuis* and *manui* † — *Jūcundus*, *Jūnius*, *Jūpiter*, from *Juvicundus*, *Juvenius*, *Jovis pater* ‡. — (See *Supines*, Sections 14 and 15, and *Synæresis*, page 147, Notes 1 and 4.)

*Julī* bibliotheca Martialis. 38. (Martial.  
*Julī* Flore, quibus terrarum militet oris . . . . (Horace.  
 Turbine flectit iter, *portū*que refertur amico. (V. Flaccus.  
 O dulci *jūcunda* viro, *jūcunda* parenti ! (Catullus.  
 . . . . *Jūnius*, a juvenum nomine dictus, habet. (Ovid.

*Exception.* — *Præ*, immediately before a vowel in a compound word, is generally short §.

\* But not by elision or syncope alone, as *ant'iat*, *sem'animis*, *magn'opere*, *vindem'itor*, &c. &c. (See *Syncope*.)

... Desine: nec cursus *antiāt* illa tuos. (Ovid.

*Semānimesque* micant digiti, ferrumque retractant. (Virgil.

*Magnōpere* a verā lapsi ratione videntur. (Lucretius.

*Carpebat* raras serus *vindem'itor* uvæ. (Seneca.

† It will thus be easy to account for the quantity of many syllables, according to the doctrine of Vossius and Busby, viz. *manūz*, *manū* — *manēs*, *manūs* — *rībus*, *rībus* — *amāis*, *amās* — *amāz*, *amā* — *audīs*, *audis* — *audīz*, *audī*, &c. — See Terence, *Heaut. ii*, 3, 46 — Vossius de anal. 2, 17 — and Busby's *Paradigms*.

‡ That is to say, *jūW'icundus*, *jūW'cundus* — *JūW'nius*, *JūW'nius* — (See *Synæresis*, page 151.) — And from the nominative *Jovis* (quoted in page 8), *JōW'z*, *JōW'*, *Jū*, as from *boribus* or *bōW'ibus*, *bōW'ibus*, *būbus*.

§ In like manner, Ovid and Seneca make the diphthong short in *Mēotis*, though it is usually long —

Longior antiquis visa *Mēotis* hiems. (Ovid, *Trist.* 3, 12, 2.

... Arva mutantes; quasque *Mēotis*. . . . 5 B. (Seneca, *Œdip.* 474.

*Stipitibus horis agitur, rutilisque præcæstis* \*. (*Virg*)  
*Jamque novi præcæunt fasces, noma purpura fulget.* (*Clau*)  
*Quos ubi viderunt, præcæcula cuspidis hastas . . .* (*Or*)  
*. . . Incident: arbesta præcæta securibu' credunt.* (*Enni*)

*Nate.* — Greek proper names in *EUS* (genitive *EO*) always have the *EU* a diphthong, or *one* long syllable, the original; and the Latin poets accordingly made the *EU* a diphthong, with very few exceptions, for which see *Diaeresis* (page 158). Wherefore, although the Romans sometimes inflected these names after the forms of the second declension (which supposes the *EUS* to have been considered as two short syllables), I do not conceive that I ought in any case to pronounce it otherwise than as *one* long, unless compelled by unavoidable necessity.

*Parvo dilexit spatio Minoida Thesæus.* (*Propertii*)

*Eurydicenque suam jam toto respicit Orphæus.* (*Or*)

*Conditus Inarimes æternâ mole Typhœus.* (*Luce*)

2. *YI* is also a diphthong in Greek names such *Orithyia*, *Ilithyia*, *Harpyia*, *Agyieus*†, &c.

*Μαίρα, καὶ Ὀρεσίδουα, ὑπὸ λακάμοις τ' Ἀμαδίαια.* (*Homæ*)

*Orithyiam amans fulvis amplectitur alis.* (*Or*)

\* In fact, the *Præ* being originally *præi* or *præc*, these words become *præcæstis*, *præcæunt*, &c. the latter of the two vowels being tacitly elided: the entire diphthong is by Catullus, *Nupt. Pel.* 120,

*Omnibus his Thæsei dulcem præceptorit amorem* — for which, however, some editions give *præferret*.

Statius (*Theb.* 6, 519) and Sidonius Apollinaris (*carm.* 23) preserve the *æ* long —

*. . . cum vacuus domino præret Arien.* (*Statius*.)

*Præesse officiis tuis solebat.* 38. (*Sid. Ap.* . . . respecting which see the remark under *Phalæcian*.)

† The original being *YI*, which can as easily be sounded in one syllable as *UI* in the French monosyllables *Lui*, *Nui*, &c. — For an exception see *Diphthongs*, Sect. 42, p. 158.

Et patrio insontes *Harp̄yas* pellere regno. (Virgil.

Lenis *Ilithȳa*, tuere matres. 37. (Horace.

Lævis *Agȳieu*. 13. (Horace.

## SECT. V.

## Position.

*Vocalis longa est, si consona bina sequatur,  
Aut duplex, aut I vocalibus interjectum.*

A vowel is long by *position*, when it immediately precedes two consonants, or one double consonant (*X* or *Z*), or is immediately followed by the letter *J*, as in *mājor*, *pējor*, *hūjus*, *cūjus*\*,

Quis furor ēst atram bēllis arcēssere mōrtem! (Tibullus.

At nobis, *Pār* alma, veni, spicamque teneto. (Tibull.

It Sthenelus, qualem Mavortia vidit *Amāzon*. (V. Flac.

Atque, a fine trahens titulum, memoratur *horizon*. (Manil.

Rara juvant: primis sic *mājor* gratia pomis. (Martial.

Caussa patrociniō non bona *pējor* erit. (Ovid.

*Exception.*—*Bljugus*, and other such compounds of *jugum*, have the *I* short before the *J*†.

\* In fact, the *J* (or *I*) makes a diphthong with the preceding vowel, viz. *mai-or*, *pei-or*—and so in *Mai-a*, *Mai-us*, *Bai-e*, *Troi-a*, *Ai-at*, *ai-ant*, *Cai-cta*, *Cei-us* and *Grai-us* dissyllabics, &c. As for *hujus* and *cujus*, they were (like *illius*) originally trisyllabics: the former was *hu-i-us*, of which the first two syllables gradually coalesced into one by a synæcæsis very easy of pronunciation to a Frenchman. In like manner, from *qui-i-us*, *quo-i-us*, *cu-i-us*, came at length the dissyllabic *oui-us* or *cuius*.

† The cause of that seeming difference is simply this, that the word

Interea *bijugis* infert se Leucagus albis. (Virg.)

Centum *quadrijugos* agitabo ad flumina currus. (Virg.)

*Note.*—The position equally produces its effect on a syllable naturally short, as in *rāptum*, *tēctum*, *dōctum*\*, *rējicio* †.

Egreditur, famuli *rāptos* indutus amictus. (Lucan.)

*Rējice* succinctos operoso stamine fusos. (Ovid.)

2. The effect is the same when one of the consonants stands at the end of a word, and the other at the beginning of the word following.

Tolle moras; *sempēr* nocuīt differre paratis. (Lucan.)

3. If the two consonants, or double letter, stand at the beginning of the following word, the vowel equally becomes long; though the poets sometimes neglected this rule †.

which in England we pronounce *jugum*, is in reality *i-ūgum* or *yugum*, as the Germans in fact at this day pronounce it—and, in the meeting of the two vowels in composition, the former is tacitly elided, leaving the words *bīūgus*, *quadrīūgus*, as *sem'hīante* (Catullus, 59, 220) for *semi-hīante*, &c.—See *Syncope*.

\* Originally *rāpitum*, *tēgitum*, *dōctum*; and N. B. the usual division of the syllables, in such cases as those above, was *ra-ptum*, *te-ctum*, *do-ctum*, *la-psum*, &c. as noticed by Terentianus Maurus, de syll. 984.

† In *rējicio*, the *J* unites with the *E* in *re* to form a diphthong, *rēy-icio*: for, when *J* stands at the beginning of a word, it has not the power of lengthening the final syllable of the preceding, as

Carā Jovis conjux..... maximā Juno.

Præcipitarē jubent..... fœderā jungant. } Virgil.

So, in *jurā jurando*, (Seneca, Troad. 612, and Phædrus, 1, 8) the *-rē* continues short, not uniting with the *J*, since *jurē jurando* is not properly a compound, but two distinct words, as

.....fraudem jure tueri Jurando. (Juvenal, 13, 204.)

Sanctiora adigis juranda jura. (Pacuvius, fr. 393.)

‡ Respecting the power of the initials *SC*, *SP*, *ST*, to lengthen a preceding short syllable, it is worthy of remark, that, in compound

Ferte citi flammās; date *telā*; scandite muros. (*Virgil*.  
Post, ubi proceris generosā stirpibus arbor . . . . (*Gratius*.

4. But *H* is not, in any of the foregoing respects, to be deemed a consonant. Joined with any one of the consonants, either in the beginning or middle or end of a word, it has not the power of lengthening a preceding short vowel: even with two consonants (i. e. a mute and liquid in the same syllable — See the next rule) it may stand after a vowel remaining short; and, when placed, without a consonant, at the beginning of a word, it does not, like a consonant, save the final vowel of the preceding word from elision\*.

Illic Pellæi proles vesanā *Philippī*. (*Lucan*.

Cernitur egregius lapis hic, cui nomen *āchates*. (*Priscian*.

Hic *Pāphīas* myrtos, hic purpureas *amēthystos* . . . (*Ovid*.

*Sardonychas* veros mensā quæsit in omni. (*Martial*.

Hæc implet lento *calāthos* e vimine textos. (*Ovid*.

Conveniunt pictis incinctæ vestibūs *Horæ*. (*Ovid*.

*Arbūr* habet frondes, pabula semp̄r *humus*. (*Ovid*.

words, such syllables are *always* made long, as *rīscindō*, *rēpūo*, *rēstinguo*, *antīsto*, *antīstes*, *dentīscalpium*.

Herculis *antīstare* autem si facta putabis. (*Lucret*.

Bis senos triplices, et *dentīsculpia* centum. (*Martial*.

For further remarks on the initial *SC*, *SP*, *ST*, *X*, *Z*, see the end of the preface.

\* In such instances as this of Virgil, *Æn*. 1, 20,

. . . Posthabita coluisse *Samō*. Hic illius arma—

it is not the *H* that saves the preceding vowel. The cæsura (even without so remarkable a *pause* in the sense) is alone sufficient, as in *Catullus*, 64, 11—

Quā rex tempestate novō auctus hymenæo . . .

See further under *Cæsura*.



## SECT. VI.

*Mute and Liquid.*

*Si mutam liquidamque simul brevis una praeiit,  
Contrahit orator, variant in carmine vates.*

A short syllable, followed by a mute and a liquid, may be either long or short in poetry, though always pronounced short in prose: and the addition of *H* to the mute makes no difference.

Et primo similis volūcri, mox vera volūcris. (Ovid.)

Natum ante ora patris, patrem qui obtruncat ad aras.

(Virgil.)

Mittere cum posses vel cōchleare mihi.

(Martian.)

Cōchlear extremum est, scruplique imitabitur instar.

(Priscian.)

*Note.*—If the liquid stand before the mute, the preceding syllable, though naturally short\*, becomes *always* long, as *fērt*, *fērtis*, from *fērit*, *fēritis*.

2. If the mute and liquid belong to different syllables, the preceding short vowel becomes necessarily long, as *ūb-luo*, *ōb-ruo*, *sūb-ruo*, *quamōb-rem*; although, on ac-

\* To determine; in many cases, whether a syllable, which we find long before two consonants, be naturally long, or only rendered so by that position, we must look to the word in a different state where the position does not take place, as

Non tales volūcer pandit Junonius alas.

(Claudian.)

Materni cēlēber nomine Drusus avi.

(Petrarch.)

Nec mora: Bistonis alācer consurgis ab oris.

(Claudian.)

Utque facis, cōptis, Phœbe salūber, ades.

(Ovid.)

Improbis ille puer, crudelis tu quoque māter.

(Virgil.)

Nec curo, utrum sis albus an āter homo.

(Catullus.)

count of the different division of syllables, it may remain short before some less smooth combinations of mute and liquid in words of Greek origin, as *cŷ-cnus*, *ari-thmetica*\*, &c.

Quæ capta est alio nuda Lacæna *cŷ-cno*. (Martial.

Hercule supposito sidera fulsit *A-tlas*. (Ovid.

Et baccis redimita *dă-phne*, tremulæque cupressus. (Petr.

Atque urbana *Prö-cne*.... (Petronius.

Aura vehit; religant tonsas; veloque *Prö-cnesson*... (V.F.

Delectat Marium si perniciosus *ŷ-chneumon*. (Martial.

... Forma captivæ dominum *Tě-cmessæ*. 37. (Horace.

3. A vowel naturally long is never rendered short by a mute and liquid following: e. g. *mātris*, *ātri*, *salūbris*, *gubernāclum*, from *māter*, *āter*, *salūber*, *gubernāculum*, are always long.

4. A mute and a liquid at the beginning of a word were sometimes made to lengthen a short syllable preceding †, as *Propontidū*, *trucemve Ponticum sinum*. 22. (Catullus.

\* Νυμφης (ὡς Μεγαριων) ου λογος, ουδ' αρι-θμος. (Callimachus.

So Sophocles, *στα-θμα*, Philoct. 490—*τι-κρος*, ib. 874—*τι-χρη*, Trach. 629—Theocritus, *Δα-φης*, epig. 3 and 4—and thus, in imitation of the Greeks, Prudentius has *Bř-thlem*, cathemer. 7, 1.—Nay, Hesiod seems to have preserved a vowel short before *two* mutes and a liquid (Scut. Herc. 3)

Αλχηστη, θυγατηρ λαοσσου Ηλῆ-κτρῶνος—

unless it be thought preferable to scan *Ηλῆ-κ-τρῶνος*, making *τρῶν* a single syllable by synæresis. But that is not necessary: for a Greek, familiarised to *KT* at the beginning of words, could as easily pronounce *ΚΤΡ* in one syllable, as a Roman pronounced *SCR*, *STR*, before both which clusters of consonants we find short vowels retaining their natural quantity in Latin poetry. See Preface.

† But this liberty was very rarely used: for, in such instances as *Spiculaquē clypeique* (Æneid, 7, 186), and *Tribulaquē trahæque* (Geo. 1, 164), the power of the *cæsura* is alone sufficient to lengthen the *que*

## SECT. VII. — Derivatives.

*Derivata patris naturam verba sequuntur.* —

Möbilis, et Fömes, Lätärna, ac Rögula, Södes,

*Quamquam orta e brecibus, gaudent producere primam.* —

Corripiuntur ärista, Vädum, Söpor, atque Lücerna,

*Nata licet longis.* — *Usus te plura docebit.*

Derived words usually follow the quantity of their primitives, as *änimosus* from *änimus* — *änimal*, *änimatus*, from *änima*\* — *fetus*, *fetura*, *femina*, *fecundus*, from the obsolete *feo*, *fere* — *fäcundus* from *färi*† — *gëmëbundus*, *frëmëbundus*‡, from *gëmëre*, *frëmëre* — *fämilia* from *fämilus* — *tötus* (so great) from *töt*§, &c.

(see *Cæsura*) without the aid of the mute and liquid, as in *Liminaquë laurusque* (*Æneid*, 3, 91), *Sideraquë centique nocent* (*Ov. Met.* 5, 484), *Tasiquë pinusque* (*Gratius*, 130), &c. &c. — Indeed there is not perhaps, in any classic author posterior to Catullus, a single example to be found of a short final vowel made long by a mute and liquid following, without the aid of the *Cæsura*. Catullus, however, besides the verse above quoted, has three (and only three) other unquestionable examples of the kind, viz.

Et inde tot per impotentiä freta. 22 (4, 18.

... Habebat uncti, et ultimä Britannia. 22 (27, 4.

Patria, o meä creatrix! patria, o mea genitrix! 34 (61, 50.

\* The distinction between *animus* and *anima* (though both derived from the same Greek origin) is thus pointedly marked by Accius, frag. 351 — Sapimus *antino*; fruimur *animä*: sine *animo*, *anima* est debilis.

† So *iräcundus* from the obsolete *iro*, *iras*, *iräre*, whence the participle *iratus*.

‡ Though we see some words of this kind written with *E*, as above, and others with *I*, as *furibundus*, *ludibundus*, &c. all those from verbs of the same conjugation ought, no doubt, to be written alike.

§ But *tötus* (the whole) has the *O* long, as may be seen in the verse quoted for *tötus*.

Seminibus jactis est ubi *fētus* ager. (Ovid.  
 Et quærit *fētus* per nemus omne suos. (Ovid.  
 Si *fētura* gregem suppleverit, aureus esto. (Virgil.  
*Fēmina* procedit densissima crinibus emtis. (Ovid.  
*Fēcundam* vetuit reparari mortibus hydram. (Martial.  
 Non formosus erat, sed erat *fēcundus*, Ulysses. (Ovid.  
 Pater *fāmiliæ* verus est Quirinalis. 23. (Martial.  
 Nec *tōta* pars, homo terræ quota totius unus. (Lucret.

In the tenses of verbs, this rule uniformly prevails, as *mōvebam*, *mōvebo*, *mōve*, *mōveam*, *mōverem*, *mōvere*, *mōvens*, *mōvendus*, which, being formed from *mōveo*, have their first syllable short in conformity to it; whereas *mōveram*, *mōverim*, *mōvissem*, *mōvero*, *mōvisse*, being derived from *mōvi*, whose first syllable is long, have their first syllable long likewise — as also *mōturus* and *mōtus* from the supine *mōtum*.

*Arūtrum*, *simulācrum*, *ambulācrum*, *lavūcrum*, *volutūbrum*, *incolūcrum*, have their penultima long, because derived from the supines *arātum*, *simulātum*, *ambulātum*, *lavātum*, *volutātum*, *involūtum*, in which the penultima has the same quantity.

On the other hand, *monimentum*, *inīitium*\*, have their second syllable short, because the corresponding syllable is short in the supines *monītum* and *inītum*, from which they are derived.

**Exceptions.** — Many derivatives deviate from the quan-

\* To these let me add *Docūmentum*, for the sake of introducing a remark which may be of some use to learners, by removing a difficulty respecting the apparent irregularity of a long list of supines. That supposed irregularity will in great measure disappear, if they only recol-

tity of their primitives, as *mōbilis*\*, *fōmes*, *lāterna*, *rēgula*, *sēdes*, which have their first syllable long, although the corresponding syllable be short in the words whence they deduce their origin, viz. *mōveo*, *fōceo*, *lāteo*, *rēgo*, *sēdeo*. — See further under *Syncope*.

Again, *lūcerna*, *ārista*, *sōpor*, and *vādum*, have their first syllable short, though derived from *lūceo*, *āreo*, *sōpio*, *vādo*, in which the first syllable is long.

In like manner, the entire class of verbs in *URIO*, called *desideratives*, have the *U* short, though derived from the future participle in *URUS*, of which the penultima is invariably long; as *partūrit*, *esūrit*, *cānatūrit*, *nup-*

lect that the regular supine of the second and third conjugations is *ITUM* with the *I* short; but that the Romans in many instances omitted the short *I* in the rapidity of pronunciation, as we omit to sound the short *E* in the preterites of most of our verbs whose present tense does not end in *D* or *T*, as *Lov'd*, *Talk'd*, *Preach'd*, &c. so that *Doctum* is merely the syncope *Doc'tum* from *Docitum* or *Dokitum*, whence *Dokimentum* or *Docūmentum* above. — And, as this syncope has, in some cases with us, been attended with an alteration of harsher into softer consonants for the sake of pleasing the ear, it produced a similar effect in many of the Latin supines. Thus, as we have *passed*, *pass'd*, *past*, *burned*, *burn'd*, *burnt*, *dwelled*, *dwel'd*, *dwelt*, &c. the Romans had *legitum*, *leg'tum*, *lectum* — *scribitum*, *scrib'tum*, *scriptum* — *rumpitum*, *rump'tum*, *raptum* — *nubitum*, *nub'tum*, *nuptum* — with numerous similar cases, in which the ear alone will be a sufficient guide, without the aid of any further rule.

\* The irregularity of *mōbilis*, however, exists only in appearance: for, the regular supine of *mōveo* being *mōvītum* or *mōwītum*, reduced by syncope to *mow'tum*, and by crasis to *mōtum* — the adjective was first *mōvībilis* or *mōwībilis*, then by syncope *mow'bilis*, and finally, by crasis, *mōbilis*, without the smallest irregularity in any respect. — *Fomes*, too, might easily be traced in the same manner: but this hint will be sufficient to awake the attention of learners.

*tūrit*, with two others, in Martial, 11, 78, and Juvenal, 6, 308; from which examples it seems to follow that the *U* is likewise short in other verbs of the same class, as *adolescētūrit*, *cantūrit*, *dictūrit*, *dormitūrit*, *emptūrit*, *lectūrit*, *petitūrit*, *proscriptūrit*, *scalptūrit*, *scriptūrit*, *syllatūrit*\*.

*Partūrit* innumeros angusto pectore mundos. (Claud.)

*Novi hominis mores: esūrit atque sitit.* (Mart.)

#### SECT. VIII. — Compound Words.

*Legem simplicium retinent composita suorum,  
Vocalem licet, aut diphthongum, syllaba mutet.* —

*Dejēro corripies, cum Pejēro, et Innūba, nec non*

*Pronūba, Fatidīcum et socios, cum Semisōpitus,*

*Quēis etiam Nihilum, cum Cognītus, Agnītus, hærent.* —

*Longam Imbēcillus, verbumque Ambītus, amabit.*

Compound words generally agree in quantity with the simple words from which they are formed.

Thus *perlēgo*, *attīgi*, *admūnet*, *consōnans*, have the

\* Is *oblītēro* another instance of such deviation from the quantity of the primitive?

*Hæc vigeant mandata, nec ulla oblītēret ætas.* (Catull.)

Is it of the same family as *de-leo*? viz. *ob-leo*, *ob-letum*, *ob-letura*; thence (as *picturatus* from *pictura*) *obleturo*, gradually changed to *oblītēro* and *oblītēro*? The quantity of the second syllable seems to exclude *lītura* of *lino*; and the common derivation from *lītēra* appears not over-satisfactory.

middle syllable short, agreeably to the quantity of the corresponding syllable in their primitives, *lĕgo*, *tetĭgi*, *mōnet*, *sūnans*.

Thus also *perlĕgi*, *remōtus*, *ablātus*, have the penultima long, because it is long in *lĕgi*, *mōtus*, *lātus*.

Quandoquidem *dāta* sunt ipsis quoque fata sepulcris. (*Juv.*  
Tuque, O, Minoā *venumdāta*, Scylla, figurā. (*Propert.*

The quantity of the primitive word is generally preserved in the compound, notwithstanding the alteration of a vowel in the latter.

Thus *accĭdo*, *concĭdo*, *excĭdo*, *incĭdo*, *occĭdo*, *recĭdo*, *succĭdo*, from *cādo*, have the middle syllable short; whereas, in *accĕdo*, *concĕdo*, *excĕdo*, *incĕdo*, *occĕdo*, *recĕdo*, *succĕdo*, from *cādo*, the same syllable is long.

Sternit *āgros*, sternit sata læta, boumque labores. (*Virg.*

Milo domi non est: *perĕgre* Milone profecto.... (*Mart.*

Ibis, io! Romam nunc *perĕgrine* liber. (*Mart.*

*Desĭperent* homines, *sāperent* fera secla ferarum. (*Lucret.*

*Exceptions.* — *Dejĕro* and *pejĕro*, derived from *jūro* — *maledĭcus*, *caussidĭcus*, *fatidĭcus*, *veridĭcus*, from *dĭco* — *semisōpitus*, from *sōpio* — *nihilum*, from *hĭlum* — *hōdie* from *hōc die* — *agnĭtus* and *cognĭtus*, from *nōtus* — change the long syllable of their primitives into a short.

.... Caelites *nĭhĭlo*minus. .... 47. (*Catullus.*

Sera nimis vita est crastina: vive *hōdie*. (*Martial.*

Et prior æris erat quam ferri *cognĭtus* usus. (*Lucret.*

*Agnĭtus* accipies. Jubet a præcone vocari.... (*Juvenal.*

*Imbēcillus*, from *bēcillum*, has the second syllable long.

The participle *ambitus* has the penultima long, whereas the *BI* is short in the substantive *ambitus*, and in *ambitio* \*.

.....Jussit, et *ambitæ* circumdare litora terræ. (Ovid.

.....Fallit, et *ambitos* a principe vendit honores. (Claud.

Et properantis aquæ per amœnos *ambitus* agros. (Hor.

Cumque suo demens expellitur *ambitus* auro. (Claudian.

Nec nos *ambitio*, nec amor nos tangit habendi. (Ovid.

*Pronüba*, *innüba*, and *subnüba*, from *nübo*, have the *NU* short: but it is common in *connubium*.

Bis nocui mundo: me *pronüba* duxit Erinnyæ. (Lucan.

Auxilium volucris Pallas tulit *innüba* fratri. (Lucan.

Quod gemit Hypsipyle, lecti quoque *subnüba* nostri... (Ov.

Lusus erat sacræ *connübia* fallere tædæ. (Martial.

† *Connübio* jungam stabili, propriamque dicabo. (Virg.

## SECT. IX. — Prepositions in Composition.

*Longa A, DE, E, SE, DI, præter Dīrimo atque Dīsertus.*—

*Sit RE breve: at Rēfert a Res producito semper.*—

\* Besides *ambio*, *ambitum*, a simple derivative from *ambū* or *ambe* (as *supero* from *super*), there probably also was *amb-ço*, *amb-ītum*, a compound from *eo*.

† Observe, however, that neither this line, nor any other hexameter—nor indeed any verse that I can find, although I might quote three or four from the tragedies of Seneca—is capable of positively proving the second syllable in *Connubium* to be ever short. In truth, it is so frequently found long, that, at first sight, we would be justifiable in



*Corripe PRO Græcum; produc plerumque Latinum.*  
*Contrahe quæ Fundus, Fugio, Neptisque, Neposque,*  
*Et Festus, Fari, Fateor, Fanumque, credunt.*  
*Hisce Præfecto addes, pariterque Præcella, Prætervus.—*  
*At primam variant Propago, Propino, Profundo,*  
*Procuro, Propello, Propulso: Proserpina junge.—*  
*Corripe AB, et reliquas, obstet nisi consona bina.*

In compound words, the prepositions or particles *A*, *DE*, *E*, *SE*, *DI*, are long, as *āmitto*, *Dēduco*, *ērumpo*, *Sēparo*, *Dīrigo*.

*Et qualem infelix āmisit Mantua campum.* (Virgil.)

*Dēducunt socii naves, et litora complent.* (Virgil.)

*Quidquid ero, Stygiis ērumpere nitar ab oris.* (Ovid.)

*Sēparat Aōnios Actæis Phocis ab arvis.* (Ovid.)

*Perge modo, et, quā te ducit via, dīrige gressum.* (Virgil.)

*Exceptions. — DI* is short in *Dīrimo* and *Dīsertus*.

*Hanc Deus et melior litem natura dīremit.* (Ovid.)

*Fecundi \* calices quem non fecere dīsertum?* (Horace.)

*RE* is short, as *rēlinquo*, *rēfero*: but, in the impersonal *rēfert* (it concerns), the *RE* is long, as coming from *rēs*.

*Nec tumulum curo: sepelit natura rēlictos.* (Mæcenas.)

affirming it to be always so, and that, wherever it appears to be otherwise, the word should be pronounced *Connub-yum*, as *Abiete* and *Ariete*, when employed as dactyls in Virgil, are pronounced *Ab-yete*, *Ar-yete*. (See Synæresis.) But the quantity of *Pronūba*, *Innūba*, and *Subnūba*, fully authorises us to conclude, that, in the line above quoted, and in other like instances, the second syllable of *Connubium* is really short.

\* See the note on this passage, in Sect. XXII.

Propellit Boreas ; æstus et unda *rēfert*. (Ovid.

Præterea nec jam mutari pabula *rēfert*. (Virg.

*PRO* is short in Greek words, as *Prōmetheus*, *Prōpontis* \*; in Latin words, we most frequently find it long, as *prōveho*, *prōnurus*.

Qualiter in Scythicâ religatus rupe *Prōmetheus*... (Mart.

Misit in has siquos longa *Prōpontis* aquas. (Ovid.

*Prōvehimur* portu; terræque urbesque recedunt. (Virg.

*Prōnurus* et magni Laomedontis ero. (Ovid.

*Exceptions.* — *Prōfundus*, *Prōfugus*, *Prōfugio*, *Prōnepos*, *Prōneptis*, *Prōfestus*, *Prōficiscor*, *Prōfari*, *Prōfiteor*, *Prōfanus*, *Prōfecto*, *Prōcella*, *Prōterous*, and *Prōpero* (i. e. *pro-pāro*) have the *prō* short — as likewise *Prōcus*, which is sometimes erroneously classed with the compounds.

Seimānimes alij vastum subiere *prōfundum*. (Lucan.

Hac Tŷron, hac *prōfugos* posuistis sede penates. (Ovid.

Cum Babyloniacas submersa *prōfugit* in undas. (Manil.

Ut *prōnepos*, Saturne, tuus, quem reddere vitam... (Ov.

...Jam reliqua ex amitis, patruelis nulla, *prōneptis*... (Pers.

Jam vero a mane ad noctem, festo atque *prōfesto*. (Lucil.

Ipse soni terrore pavens, *Prōficiscere*, dixit. (Ovid.

Non aliter placitura viro, sic mæsta *prōsat*. (Lucan.

Cur, cum me peteres, ea non *prōfitenda* putabas? (Ovid.

Quis Cereris ritus ausit vulgare *prōfanis*? (Ovid.

Ad Cinnae Mariosque venis: sternere *prōfecto*. (Lucan.

Nostra per adversas agitur fortuna *prōcellas*. (Ovid.

\* Manilius, however, by a bold violation of Greek prosody, made the *pro* long—

...Æquora, et extremum *Prōpontidos* Hellespontum, (4, 439.

Cum modo me spectas oculis, lascive, *prötervis*. (C)

Nox tibi, ni *pröperes*, ista perennis erit. (C)

Inter tot juvenes intemerata *pröcos*. (C)

*Pröpagö* (whether noun \* or verb) *Pröpino*, *Pröfi*, *Pröcuro*, *Pröpello*, *Pröpulso*, *Pröserpina* (the *N. B.* not a compound, but merely a corruption of Greek *Persephone*) have the *pro* common†.

At consueta domû catulorum blanda *pröpagö* . . . (*Luc*)

Sed truncis oleæ melius, *pröpagine* vites . . . (*Vin*)

Nec ratione fluunt aliâ, stragemque *pröpagant*. (*Luc*)

• The noun *Propago*, we are told by grammarians, has the *pro* long when it signifies a *vine-stock* or *layer*, and short when it signifies *vine* or *linage*; and indeed it so happens that the passages in which poets have used the word, lend a color to the assertion. That inference, however, evidently appears to be the effect of pure chance, since *Propago* is in both cases the same identical word, only used some occasions in its natural acceptation, on others metaphorically, we say in English the *Stock* of a tree and the *Stock* of a family. Now — the verb *Pröpagö* having the first syllable avowedly common — run no risk in asserting that *Propago*, in every shape and in every sense, may have the *Pro* either long or short,

† When I observe the very great irregularity of the Latin *Pro* composition, without the slightest appearance of rule or reason to determine *why* it should be short in one word, long in another, and common in a third, I conclude that it was in reality *everywhere common*, and that we should probably find it so if we had enough of the ancient poetry remaining. The word being evidently borrowed from the Greek in which it is written with an *O-micron*, we might for that reason expect to find it invariably short; but, the Latin final *O* being in other cases more generally long, we might, for this reason again, as naturally expect to find *Pro* usually made long by those at least who did not understand Greek. The poets seem to have dexterously availed themselves of this convenient ambiguity, by making the *Pro* either long or short as it happened to suit their purpose.

Hi *prōpagandi* ruerant pro limite regni. (Claudian.

Quod nulli calicem tuum *prōpinas*. 38. (Mart.

Hac *prōpinavit* Bitiæ pulcherrima Dido. (Mart.

Quid refert? animam per vulnera mille *prōfudit*. (Sabinus.

Flumina *prōfundens* alieni conscia cœli. (Claud.

Inde *prōcurator* nimium quoque multa *prōcurat*. (Ovid.

.... Lintea: pars Indi *prōcurat* segmina dentis. (Avienus.

Aër a tergo quasi provehat, atque *prōpellat*. (Lucret.

Ut pariter *prōpulsa* ratis, stant litore matres. (V. Flaccus.

Quam pæne furvæ regna *Prōserpinæ*....56. (Horace.

Non omnes fallis: scit te *Prōserpina* canum. (Mart.

The prepositions *Ab, Ad, In, Ob, Per, Sub*, are short in composition before vowels, as is likewise the final syllable of *Ante, Circum, Super*.

Sometimes, when *Ab* or *Ob* is joined in composition to a word beginning with a consonant, the preposition, instead of becoming long by position, loses its final consonant, and remains short, as *aperio, operio, omitto*. (See also under *Systole*.)

Aprilem memorant ab *aperto* tempore dictum. (Ovid.

Tantum *operire* soles aut *aperire* domum. (Catullus.

Quod petiit spernit, repetit quod nuper *omisit*. (Horace.

## SECT. X. — *A, E, I, in Composition.*

*Produc* A semper compositi parte priore.—

At simul E, simul I, ferme breviare memento.—

Nēquidquam *produc*, Nēquando, Venēfica, Nēquam,

Nēquaquam; Nēquis sociosque: Vidēlicet addes.—

*Idem masculinum monitus proclito, Siquis,  
Scilicet, et Bigæ, Tibicen: junge Quadrigæ,  
Bimas, Tantidem; Quidam, et composita Diei.—  
Compositum variabilis Ubi; variabilis Ibidem.*

If the first member of a Latin compound word end in that vowel is long, as *Trādo, Trāgo, Trāduco*: but in *G* compounds, the *A* is sometimes short, as *ādipsos*, so times long, as *Neāpolis*.

*Trāditur armatis vulgus inerme yiris.* (O

*Sæpe, petens Hero, juvenis trānaverat undas.* (O

*Assuetam bello pacis trāduxit ad artes.* (O

*Exstinguitque sitim pamo, cui nomen ādipsos.* (Prisci

*Ambarum medio procera Neāpolis arcein.* . . . . (Apian

If it terminate in *E*, the *E* is usually short, as *ēquidē nēfas, trēcenti*. But, in verbs compounded with *facio*, it appears to be common; for we find it short in some long in others, and, in others again, both long and short without any apparent reason for the difference.

*Non ēquidem miror, si stat victoria tecum.* (Ovi

*Solve nēfas, dixit: solvit et ille nēfas.* (Ovi

*A sene sed postquam nummi venere trēcenti.* (Mar

*Et stupēfacta suos inter Germania partus.* (Mani

*Insolito belli tremēfecit murmure Thulen.* (Claudian

*Sanguine quam largo Graios calēfecerit amnes.* (Claud

*Vellera det succis bis madēfacta Tyros.* (Tibull

*Dum nimium vatio tumēfactus nomine gaudes.* (Mart.

*At nos horrifico cinēfactum de prope busto.* . . . (Lucret.

*Quæ semper maneant illabēfacta, precor.* (Ovid.

*Sic mea perpetuis liquefiunt pectora curis.* (Ovid.

*Omentum in flammâ pingue liquefaciens.* (Catull.

*Interea teneris tepēfactus in ossibus humor.* (Virg.

<i>Alta tepēfaciet permixtā flumina cādē.</i>	( <i>Catull.</i>
<i>Intremuit, motuque sinus patēfecit aquarum.</i>	( <i>Ovid.</i>
<i>Inde patēfecit radiis rota candida cælum.</i>	( <i>Ennius.</i>
<i>Nec flenti dominæ patēfiant nocte fenestræ.</i>	( <i>Propert.</i>
<i>Caussa patēfiet, quæ ferri pelliceat vim.</i>	( <i>Lucret.</i>
<i>Tabēfucta senescere tandem. 9.</i>	( <i>Prudent.</i>
<i>Quæ me miseria et cura contabēfacit. 22.</i>	( <i>Plaut.</i>
<i>Hoc fit item cunctas in partes, unde vacēfit</i>	
<i>Cumquē locus . . . .</i>	( <i>Lucret.</i>
<i>Et rarēfecit calido miscente vapore.</i>	( <i>Lucret.</i>

*Exceptions.*—The *E* is long in *Nēquis, Nēqua, Nēquod, Nēquitia, Nēquam, Nēquaquam, Nēquidquam, Nēquando*\*, *Videlicet, Venēficus, Sēcedo* and words similarly compounded,—likewise in those compounded with *SE-* for *Sex* or *Semi*—, as *Sēdecim, Sēmentis, Sēmodius*.—Martial, however, makes the first syllable of *Sēlibra* short in several instances, and never long: and Terence (*Adelph. 3, 4, 4, and Heaut. 3, 2, 2*) has *Videlicet* short, unless we are to suppose that he made a syncope in the rapidity of enunciation, and pronounced the word *Vid̄licet*.

*Argenti libram mittebas: facta sēlibra est.* (*Mart.*  
*Pol. haud paternum istuc dedisti. Videlicet . . . 22.* (*Ter.*

If the first member of the compound word terminate in

\* The difference in quantity between *nēcesse, nēfas, nēfandus, nēfatus, nēfarius, nēqueo*, and *nēquis, nēquam, nēquitia*, &c. may perhaps be accounted for by supposing, that, in the former class of words, the *nē* was formed by *apocope* from the conjunction *nēc*, and so retains its original quantity; whereas, in the latter, either it is the adverb *nē*, which is always long, or the *c* of *nec* was retained in pronunciation, though omitted in writing.

*I* or *U*, the *I* or *U* is short, as *Omnipotens*, *Caussidicus*, *Biceps*, *Triceps*, *Siquidem*, *Duplex*, *Dücenti*, *Quadrupes*, *Induperator*, *Indügregior*, *Indupedire*.

Tum pater *omnipotens*, rerum cui summa potestas. . . . (*Vir.*  
Sed nec *caussidico* possis impune negare. (*Martial.*

Jane *biceps*! anni tacite labentis origo. (*Ovid.*

Hoc quoque tentemus: *siquidem* jejuna remansit. . . . (*Ovid.*

Ingemit, et *duplices* tendens ad sidera palmas. . . . (*Virgil.*

Cum facias versus nullâ non luce *dücentos*. . . . . (*Martial.*

*Quadrüpedem*que citum ferratâ calce fatigat. (*Virgil.*

*Indüperatores* pugnare, ac prælia obire. (*Lucretius.*

...*Indügredi*, motus hominum gestusque sequentem. (*Lucr.*

*Indüpedita* suis fatalibus omnia vinclis. (*Lucretius.*

But, in *Ludimagister*, *Lucrifacio*, *Lucrifio*, and *Compendifacio* (which are properly not compounds, but each a combination of two distinct and complete words) the *I* is long: and the same may be said of *Agricoltura*, though the *I* is short in the compound, *Agricola*.

*Ludî-magister*, parce simplici turbæ. 23. (*Martial.*

... Tyrias coloris optimi: *lucrî-fecit*. 23. (*Mart.*

Nunc furtiva *lucrî-fieri* bombycina possunt. (*Mart.*

Orationis operam *compendî-face*. 22. (*Plaut.*

*Tubicen*, according to the general rule, has the *I* short; whereas, in *Tibicen*, the middle syllable is long, because it is a crasis of two short vowels into one long, from the original *Tibîcen*.

Quâ jacet et Trojæ *tubicen* Misenus arenâ. (*Propertius.*

Cur vagus incedit totâ *tibicen* in urbe? (*Ovid.*

The masculine *idem*\*, *Bigæ*, *Quadrigæ*, *Siquis*, *Siqua*,

\* For the neuter *idem* is short—

Invitum qui servat, *idem* facit occidenti,

(*Horace*.)

*Siquod, Scilicet, ilicet, Bimus, Trimus, Quadrimus, Quivis,*  
the pronoun *Quidam, Quilibet, Tantidem, Biduum, Triduum,*  
*Quotidie*\*, and the other compounds of *dies*, have the *I* long.  
*Omnibus idem animus, sceleratâ excedere terrâ.* (Virg.  
*Si totus tibi triduo legatur.* 38. (Mart.  
*Inter tepentes post meridiem buxos.* 23. (Mart.  
*Quotidie damnatur, qui semper timet.* 22. (P. Syrus.  
*Quotidianæ vitæ consuetudinem.* 22. (Terence.

In *Tantidem*, the *I* is long†.

*Tantidem*, quasi feta canes sine dentibu' latrat. (Ennius.

As the *I* is common in *Ubi*, so it is in *Ubicumque* and *Ubivis*. — With respect to *Ubique*, we are told that it has the middle syllable always long. But, though I cannot produce a quotation to prove that it was also short, there appears no reason why it should not have been so, since the addition of the *que* can make no possible alteration in

\* Although *Quotidie* and *Quotidianus* have the second syllable long, as may be proved by many examples in addition to the two here quoted, the following verse from Catullus (66, 139) is adduced to prove that the syllable is common—

*Conjugis in culpâ flagravît quottidiânâ.*

This line, however, affords no such proof, since we are authorised to account it a spondaic verse, in which the disputed word is to be pronounced *quottid-yânâ* in four syllables, as *âb-yîte* and *âr-yîte*, in Virgil, for *âbîlîte* and *ârîlîte* — *âh-yegnus*, in Propertius (3, 19, 12) for *âbîegnus* — and *Vindêm-yâtor* for *Vindêmîâtor*, in Horace, Sat. 1, 7, 30;

*Vindemiator et invictus cui sæpe viatur* —

and as *Nasîd-yîni* is pronounced for *Nasîdîyîni*, by those who do not approve an anapæst instead of a dactyl in the line (Horace, Sat. 2, 8, 1)

*Ut Na-î-sîdîe-î-nî juvit te cœna beati?*

† If ever short, as it is said to be, on the authority of a doubtful verse from Varro, we can only conclude that *Tântidem* was formed by crasis from *tantî-idem*, and *Tantîdem* by syncope. The word *tot-idem* will bear us out in this supposition.



the *quantity* of the preceding *I*; whatever differ may produce in the *accent*.

*Ibidem*, too, is said to have the middle syllable and I grant that so we happen to find it in the writers. Yet that circumstance may be considered merely the effect of chance, since we know that *I* in its last syllable common, and even find instances of *depr* with the penultima short in Juvenecus and Manius whose authority, though not equal to that of Horace or Virgil, is certainly not to be overlooked in a case of this kind.

And here let me caution the learner against considering *Trīgintā*, *Trīgessimus* or *Trīcesimus*, and *Trīceni*, compound words in which the *Tri* must be short as it is in all the real compounds of *Tris*, viz. *Trīceps*, *Trīplex*, *Trīformis*, *Trīcuspis*, *Trīcenties*, &c. &c.: for *Trīgintā* cannot with propriety be called a compound word (like *Trīcenties*) since *GINTĀ* is merely a termination. At all events, the *Tri* in *Trīgintā*, together with its derivative *Trīgessimus*, *Trīcesimus*, and *Trīceni*, is ever long; and the examples which might be quoted are numerous: but, in addition to this from Martial (I, 44)

Bis tibi *trīcenti* fuimus, Mancine, vocati —

I content myself with one from Horace, Sat. 2, 9, 69 —

... Tempore dicam: hodie *trīcesima* sabbata. Vin' tu... to show by his own authority that *Trīcenis* cannot possibly be the true reading in Od. 2, 14, 5, where the measure indispensably requires a short syllable, though I see that very line quoted in a modern Prosody to prove the syllable long. Instead, therefore, of Maittaire's *Trīcenis*, we must — with Dacier, the Dauphin editor, and Mr. Wake-

field—read *TrEcenis* (three hundred), which, besides preserving the quantity, at the same time improves the sentiment, since, the greater the number, the more affecting is the lamentation.

With respect to words of Greek origin, the *I* which terminates the first member of the compound word (if it be not written in Greek with the diphthong *EI*) is short, unless it happen to be rendered common or long by position, as *Callimachus*, *Callicrates*, *Callistratus*; in the first of which words, the *I* is naturally short; in the second it becomes common before the mute and liquid, *CR*; and, in the last, it is necessarily rendered long by the *STR*.

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SECT. XI. — *O and Y in Composition.*

*Græcum* O-micron *primâ composti corripe parte* :

O-mega *produces*.: *ast* Y-psilon *breviabis*.—

O *Latium in variis breviat vel protrahit usus*.

In compound words of Greek origin, when the first member ends in *O*, that vowel is short, as *Ænôphorum*, *Schænôbates*, *Argônauta*, *Bibliöpôla*, *Areöpäpus*\*, *Thessalônica*†—unless rendered common or long by position,

\* *Areopäpus* being frequently mis-pronounced in English with the penultima long, it may be proper to observe that the *pa* is short, as appears from Homer, *Odyssey* E, 405 and 411, besides the following line from Brodæus's *Anthologia*, page 5—

Τὶς σὶ ΠΑΤΟΣ ἀρερημος, αἰηλιος, ἐξερρῆς;

† Instead of *Thessalonians* in the N. Testament, as if the name of the town were *Thessalon*,-ōnis, or *Thessalonia*, it would be more proper to

as *Chirōgraphum*, *Hippocrēne*, *Philoxenus*, *Nidestratus*.  
*Cēnōphorum* sitiens, plēnā quod tenditur urnā. (*Juvenal*.  
 Augur, *schēnōbatēs*, medicus, magus, omnia novit. (*Juv*.  
 Et qui per freta duxit *Argōnautas*. 38. (*Statius*.  
 Non habeo, sed habet *bibliōpola* Tryphon. (*Mart*.  
 Tangebāt Macetūm fines, murosque subibat,  
*Thessalōnicā*, tuos. (*Claud*.

But, if the first part of the compound word end with an *O-mega*, as *Μινωταυρος*, *Minōtaurus*, Γεωμετρης, *Gēō-metres*, Γεωγραφος, *Gēōgraphus*, Λαγῶπος, *Lagōpus*, Λαῶδοκος \*, *Lēōdocus*, the *O* is long in Latin.

*Minōtaurus* inest, Veneris monumenta nefanda. (*Virgil*.  
 Si meus auritā gaudet *lagōpode* Flaccus. (*Martial*.  
 Nititur hinc Talāus, fratrisque *Leōdocus* urget  
 Remo terga sui. (*Val. Flacc*.

Metiri certā solet arte *gēōmētra* terram †.  
 Describis varias tu, docte *gēōgrāphe*, terras †.

When *Y* terminates the first member of a Greek com-

read *ThessalonICians*, conformably to the Greek Θεσσαλονικαί. — *Thet-salonians* (which occurs in the title alone of the epistle) probably was at first only a typographic error, though faithfully copied in all subsequent editions of the sacred volume.

\* According to the Attic dialect, for Λαῶδοκος, *Lāōdocus*.

†† These two lines are not quoted from any classic author, but extemporarily made for the purpose of pointing out to learners the right pronunciation of two words which they may have frequent occasion to use, at least in English. I have never seen *Gēōgrāphus* in poetry, and cannot find any verse in which *Gēōmētra* or *Gēōmētres* has its true quantity. In his third satire, verse 76, Juvenal makes *Geo-* one long syllable by synæresis, and moreover avails himself of the mute and liquid *TR* to make the *ME* long. Sidonius Apollinaris, copying probably after Juvenal, and mistaking his spondee for a dactyl, makes the *O* short; which is an unpardonable violation of prosody.

pound word, that vowel is short, as *Thrasýbulus*, *Eurýpylus*, *Polýdamas*, *Polýpus*, — unless rendered common or long by position, as *Polýcletus*, which has the *Y* common, and *Polýxena*, in which it is long.

*Arma supervēheris quod, Thrāsýbūle, tua. (Ausonius.*

*Vel, cum Deīphobo, Polýdamanta \* roga. (Ovid.*

*... Polýpus hæret, et hac eludit retia fraude. (Ovid.*

*O*, in compound Latin words, is sometimes long, as *Aliōquin*, *Quandōque* †, and sometimes short, as *Quandōquidem*, *Hōdie*, *Duōdeni*.

*Mendosa est natura, aliōqui recta; velut si... (Horace.*

*Sera nimis vita est crastina: vive hōdie. (Martial.*

\* The *Po* in *Polydamas* is naturally short, although the author availed himself of the licence used by the Greek poets, of writing Πούλυς instead of Πολυς — and probably pronounced the name *Pōolydamas*, giving the vowel a sound similar to that of the diphthong in our English words *Pool* and *Fool*. Thus Homer (Il. X, 100, alluded to by Persius, 1, 4) has

ΠΟΥλυδάμας μοι πρῶτος ἐγγυχείν αναθῆσθαι.

The same remark applies to *Polypus*, where we find it with the first syllable long (which is perhaps uniformly the case in Latin); unless we choose to recur to the Doric dialect, in which it is written with an *O-mega*, Homer; without a Doricism, has it in his Hymn to Apollo, spelled with a diphthong —

ΠΟΥλυποδὺς δ' ἐν μοῖσι βαλῆμας, φωνὰς τε μέλαινας . . . .

† As to *Quandoque* and *Quandoquidem*, although I cannot produce any authority to prove that the *O* was ever made short in the former, or long in the latter, I think we may lawfully presume that it was common in both, as in the simple *Quandō*. — And although we may not be able to find an instance of *Duodeni* with the *O* long, yet we may reasonably conclude that it occasionally was so, as in the simple *Duō*.

SECT. XII. — *Preterites of two Syllables.**Præterita assumunt primam dissyllaba longam.* —

Sto, Do, Scindo, Fero, rapiunt, Bibo, Findo, priores.

Preterites of two syllables have the first syllable long, as  
*Vēni, Vidi, Vici, Fēci, Crēvi.*

*Vēnit* summa dies, et ineluctabile tempus. (Virgil.

Cur aliquid *vīdi* ? cur noxia lumina *fēci* ? (Ovid.

Pæne puer vario juvenes certamine *vīci*. (Ovid.

... Eripui, et potius germanum amittere *crēvi*. (Catul.

*Exceptions.* — *Stēti, Dēdi\**, *Scīdi, Tūli, Bibi*, and  
*Fīdi* from *Findo*, have the first syllable short.

Olli per galeam fixo *stēt* hasta cerebro. (Virg.

Creta *dēd*it magnum, majus *dēd*it Africa nomen. (Mart.

Aut *scīd*it, et medias fecit sibi litora terras. (Lucan.

Et qui non *tūler*at verbera, tela *tūl*it. (Mart.

\* Although, in compliance with established usage, *Stēti* and *Dēdi* are retained here as *exceptions*, they might, with greater propriety, be classed under the general head of "*Preterites doubling the first Syllable.*" In fact, *Dēdi* is nothing else than the regular preterite *dī* of the third conjugation, with the *augment* prefixed. *Stēti* is formed in like manner from the simple *sti*, only with the omission of the *S*, as in *Spopondi* noticed in the ensuing section. That *do* and *sto* belonged to the third as well as the first conjugation, will hardly be doubted by any scholar who considers that the compounds of *do* are mostly of the third, that the supine of *sto* had its penultima sometimes long agreeably to the first conjugation, sometimes short according to the third, as may be seen by its derivatives in sect. 14 — and that, besides the preterite *stēti*, it had also *stati*, as appears from the following verse of Propertius, 2, 34, 53 —

Nec, si post Stygias aliquid restaveris umbras . . . .

Haud aliter titubat, quam si mera vina bibisset. (Ovid.

Diffidit, et multâ porrectum extendit arenâ. (Virg.

The middle syllable is long in *Abscīdi* from *Cædo*, and short in *Abscīdi* from *Scindo*.

*Abs-cīdit* nostræ multum sors invida laudi. (Lucan.

*Ab-scīdit* impulsu ventorum adjuta vetustas. (Lucan.

SECT. XIII. — *Preterites doubling the first Syllable.*

*Præteritum geminans primam breviabit utramque,*

*Ut Pario, Pēperi, vetet id nisi consona bina. —*

*Cædo Cēcīdit habet, longā, ceu Pēdo, secundā.*

When the first syllable of a verb is doubled in the perfect tense, the first and second of the perfect are both short, as *Cēcīni, Tētīgi, Pēpūli, Mēmīni*.

Tityrē, te patulæ cēcīni sub tegmine fagi. (Virgil.

Pars\* mihi pacis erit dextram tētīgisse tyranni. (Virgil.

Litora, quæ cornu pēpūlit Saturnus equino. (Val. Flacc.

Si mēmīni, fuerant tibi quatuor, Ælia, dentes. (Mart.

Although the first vowel be long by position in the present tense, and continue long in the preterite, the prefixed syllable (or *augment*) is nevertheless short, as *Cūcūrri, Tētēndi, Mēmōrdi, Spōpōndi* †.

\* Instead of *Pars*, q. *Præ*, a *pledge*, a *security*?

† From the authorities here quoted, it follows that *spōpōndi* is the classic orthography, not *spōspondi*, which would have the first syllable long by its position before *SP*, as we may invariably observe in compound words, ex. gr. *Rēsponuo, Rēspicio, Rēspondeo, Rēspiro, Rēspergo*, &c.

*Stella facem ducens multâ cum luce cūcūrrit.* (Virg.)

*Ingemuit miserans graviter, dextramque tētiēdit.* (Virg.)

*Pectora legitinus casta mōmōrdit amor.* (Ovid.)

... *Votum spōpōndit*: nulla propter me sacro...22. (Sen.)

*Quæ Deus ipse viris intermina fortibus spōpōndit.* 56.

(Prudent.)

*Exceptions.* — *Cecīdi* from *Cædo*, and *Pepēdi*, have the second syllable long.

*Terga fugā, donec vetuerunt castra, cēcīdit.* (Lucan.)

*Nam, displosa sonat quantum vesica, pēpēdi.* (Horace.)

#### SECT. XIV. — *Supines of two Syllables.*

*Cuncta supina volunt primam dissyllaba longam.* —

*Ire, Fuo, Cieo, Reor, et Sero, Quire, Sinoque,*

*Do, Lino, et orta Ruo, breviabunt rite priores,*

Supines of two syllables generally have the first syllable long, as *Visum*, *Mōtum*, *Pōtum*, *ēsum*, *Flētum*, the obsolete *Plētum*, whence *Implētum*, *Replētum*, \* &c. — and the participles of the future active and preterite passive agree in quantity with the supine, as *Visurus*, *Visus*, *Mōturus*, *Mōtus*, *Crētus*, *Fētus*, *Viētus*, *Scītus*, &c.

\* The supines in *ētum* must unavoidably be long, as formed by crasis from *ētum*, — *Flētum Flētum*, *Plētum Plētum*, *Fītum Fītum*, &c.

Exspectem, qui me numquam *vīsurus* abisti? (Ovid.  
 ... Jussit, et humanas *mōtura* tonitrua mentes. (Ovid.  
 Jamjam *pōturi* deserit unda sitim. (Tibull.  
 ... Jactor, et *ēsuros* terna per ora canes. (Ovid.  
 Nec matura metit *steturi* vota coloni. (Ovid.  
*Implētura* fuit sextæ modo frigora brumæ. (Martial.  
 Nec supera caput ejusdem cecidisse *viētam* .... (Lucret.  
 ... Vis erat: hinc leges, et *plebis-scīta* coactæ. (Lucan.

*Exceptions.* — The first syllable is short in *Dātum*, *Rātum*, *Sātum*, *ītum*, *Litum*, *Quītum*, *Sītum*, the obsolete *Fūtum*\* (from *Fuo*, whence *Fūturus*), and *Rūtum*† from *Ruo*, whence *Dirūtum*, *Erūtum*, *Obrūtum*, *Prorūtum*, *Subrūtum*.

Cui *dātus* hærebam custos, cursusque regebam. (Virg.  
 At juvenis, vicisse dolo *rātus*, avolat ipse. (Virg.  
 Hic Ammone *sātus*, raptâ Garamantide nymphâ. (Virg.  
 ... Poscebatur humus: sed *ītum* est in viscera terræ. (Ovid.  
 Ardentes auro, et paribus *līta* corpora guttis. (Virgil.  
 .... forma in tenebris nosci non *quīta* est. (Terence.  
 Hic *sītus* est Phaëthon, currûs auriga paterni. (Ovid.  
 Nec tu mensarum morsus horresce *fūturos*. (Virgil.  
 Saxa tulit penitus discussis *prorūta* muris. (Lucan.  
 Idcirco virtus medio jacet *obrūta* cœno. (Petron.

*Cītum* from *Cieo*, of the second conjugation, has the *I* short; whence *Cītus*, *Concītus*, *Excītus*.

Corripuit sese, et tectis *cītus* extulit altis. (Virg.

\*† For the reason of the difference in quantity between these two supines and all others in *utum*, see the ensuing section. — *Rutus* is found in Cicero, Ulpian, and other ancient writers.



Altior insurgens, et cursu *concitus*, heros. (Virgil.

Nec fruitur somno, vigilacibus *excita* curis. (Ovid.

But *Citum* from *Cio*, of the fourth conjugation, has *cī* long.

Unde ruunt toto *concita* pericula mundo. (Lucan.

Rupta quies populis, stratisque *excita* juvenus. (Lucan.

*Statum* seems to have had the first syllable common \*, as appears by its derivatives.

Hic *stātus* in cœlo multos permansit in annos. (Ovid.

Ponemusque suos ad *stāta* signa dies. (Ovid.

Hic *Stātor*: hoc primum condita Roma loco est. (Ovid.

Dixit, et alternā fratrem *stātione* redemit. (Ovid.

Sex sestertia si *stātim* dedisses. 38. (Mart.

Damnavit multo *stāturum* sanguine Martem. (Mart.

*Constātura* fides superūm: ferale per urbem  
*Iustitium*.... (Lucan.

*Solstitio* Meroën, brumā tentabimus Istrum. (Claud.

Quæ sic orsa loqui: Spesne *obstātura* Pelasgis... (Statius.

*Præstātura* novas vires incendia poscit. (Claud.

*Institor* imperii, caupo famosus honorum. (Claud.

Quæque tegis medios, *instita* longa, pedes. (Ovid.

Ipsè deus solitus *stābulis* expellere vaccas. (Tibull.

Concordes *stābili* fatorum numine Parcæ. (Virg.

Sic erat *instābilis* tellus, innabilis unda. (Ovid.

Quī tu scis? an tu fortasse fuisti meæ matri *obstētrix*? 25.  
(Plaut.

\* Or, to speak more properly, the supine *Statum*, from *Sto* of the first conjugation, was regularly long, while *Stitum*, from *Sto* of the third (noticed in sect. 12), was short: but, in process of time, the orthographic distinction between *Stātum* and *Stitum* was confounded, and both were alike written with *a*, though the difference in point of quantity was still observed.

SECT. XV. — Polysyllabic Supines.

**UTUM** producunt polysyllaba cuncta supina. —

Gavium pariter mediam producere gaudet.

**IVI** praterito, semper producitur **ITUM**. —

Cætera corripies in **ITUM** quæcumque supina.

Supines in **UTUM**, consisting of more syllables than two, have the penultima (or last syllable but one) long, as *Solūtum*, *Indūtum*, *Exūtum*, *Volūtum*, *Minūtum*, *Acūtum*, *Metūtum*, *Statūtum*\*.

Et circum Iliades, crimem de more *solūtæ*. (Virg.)

Si fuit Andromache tunicas *indūta* valentes. (Ovid.)

Sustulit *exūtas* vinculis ad sidera palmas. (Virg.)

Ecce autem flammis inter tabulatā *volūtus* . . . (Virg.)

Implet et illa manum, sed parcius ære *minūto*. (Juvén.)

Ponite jam gladios hebetes : pugnetur *acūtis*. (Ovid.)

Nam cupide concutitur nimis ante *metūtum*. (Lucret.)

Cautam et *statūtum* jusserat. 29. (Prudentius.)

*Gavium* has the penultima long.

Armæque *gaviso* referat captiva parenti. (Claud.)

Supines in **ITUM**, from preterites in **IVI**, are likewise long, as *Petitum*, *Potitum*, *Quasitum*, *Arcessitum*, *La-*

\* It is not pretended that all these supines actually exist at present ; but there can be no doubt that they once did exist, as appears from their derivatives. They were formed by crasis from *\*utum* (as *Fūto* from *Fūto*, in Lucretius, 3, 190), and therefore are long ; whereas *Futum* and *Ritum* (noticed in the preceding section) were formed by syncope, *Fūtum* *Fūtum*, *Rūtum*, *Rūtum*, and therefore continue short.

*cessitum*, *Conditum* from *Condio*, to season or preserve ;  
(for *Conditum* from *Condo*, to build, is short.)

Sæpe *laccessitus* probris, gladiisque *petitus*. (Claudian.

Vidit ut optato se consule Roma *potitam*. (Claud.

Nec sese dedit in conspectum corde *cupitus*. (Ennius.

Quo rediturus erat, non *arcessitus* ; et hæret... (Hor.

Ne male *conditum* jus apponatur ; ut omnes . . . . (Hor.

Venimus huc lapsis *quæsitum* oracula rebus. (Virg.

Supines in *ITUM* from preterites in *UI* (except *Recensitum* \*), and all other supines in *ITUM*, not included in the preceding rule, have the *I* short, as *Monitum*, *Tacitum*, *Placitum*, *Territum*, *Ruitum*, *Luitum*, &c.

Scilicet oblitos *admonitura* mei. (Ovid.

Sæcula Romanos numquam *tacitura* labores. (Lucan.

Tum quoque, cum fugerem, quædam *placitura* cremavi.

(Ovid.

Inde lavant ægros. Est ira *coërcita* morbi. (Gratius.

*Territa* quæsitis ostendit terga Britannis. (Lucan.

Quæ cineri vanus dat *ruitura* labor; (Martial.

Vastato tandem pœnas *luitura* profundo. (Claud.

Prisca *recensitis* evolvite sæcula fastis. (Claud.

But this rule does not extend to polysyllabic compounds from supines of two syllables, noticed in the preceding section. They follow the quantity of the simple supines from which they are formed, agreeably to the rule "*Legem simplicium* . . ." Sect. 8, as *itum*, *Obitum* — *Datum*, *Abditum*,

\* This is perhaps only an apparent exception; the early authors having probably written *Recensivi* as well as *Recensui*; in which case, *Recensitum* is regular according to the general rule, "*IVI præterito* . . ." To countenance this supposition, we find *Deposivi* for *Deposui* —

*Deposivit* olivam. 48. (Catull. 32, 8.

*Creditum* — *Sätum*, *Insitum*, &c. — except *Cognitum* and *Agnitum*, noticed in the same section.

Morte obitū, quorum tellus amplectitur ossa. (*Lucretius*.)

Indiciis monstrare recentibus abdita rerum. (*Horace*.)

Ora dei jussu non unquam credita Teucris. (*Virgil*.)

Æternis famæ monimentis insita florent. (*Lucretius*.)

At specimen sätionis et insitionis origo. (*Lucretius*.)

## SECT. XVI. — Increment of Nouns.

If the genitive case singular of a noun do not contain a greater number of syllables than the nominative, that noun has no increment, as *Musa*, *Musæ*, *Dominus*, *Domini*: — But.

If the genitive contain more syllables than the nominative, then the penultima of the genitive is the increment: and, whether that syllable be long or short, it preserves the same quantity in all the oblique cases, singular and plural, as *Cæsaris*, *Cæsari*, *Cæsarem*, *Cæsare*, *Cæsares*, *Cæsarum*, *Cæsaribus* — *Sermōnis*, *Sermōni*, *Sermōnem*, *Sermōne*, *Sermōnes*, *Sermōnum*, *Sermōnibus*.

From this rule we must except *Bōbus*, or *Būbus*, in which the increment is long, although short in the genitive\*.

\* This, however, is only an apparent deviation from the general rule, since *Bobus* is formed by syncope and crasis from *Bōvibus*, or, as we ought rather to pronounce it, *Bōvibus*, which was contracted to *Bov'bus*, and at length to *Bōbus*, or, probably, as we would pronounce

*Proditus inclusæ Cacus, ab ore bōvis.* (Ovid.

*Non profecturis litora būbus aras.* (Ovid.

*Iter*, *Supellex*, and the compounds of *Caput*, are said to have a double increment, or an increment of two additional syllables, *Itineris*, *Supellectilis*, and *Præcipitis*. But there is an inaccuracy in the assertion, since *Itineris* comes from *Itiner*, and *Iter* gives *Iteris*: *Supellectilis*, too, is found in the nominative, as likewise *Supellectile*; and the genitive *Præcipitis* flows from *Præcipes*, whereas *Præceps* formed *Præcipis*.

it, *Boo-bus*; whence it was indifferently written *Bōbus* or *Būbus*, as *Volgus Vulgus*, *Molus Mulus*, *Bolus Vultus*, &c. &c; and the quantity was equally long in both cases; although Ausonius, contrary to the practice of better authors, has an example of *Bōbus* short, as if it had been formed by simple syncope, without crasis, *Bo'bus* —

... Æs, veluti spirans, cum bōbus exagites. Epig. 62.

But he might with equal propriety have made the participle *Mōtus* short, in opposition to all the other poets, who uniformly made it long, and for the same reason as *Bōbus* or *Būbus*, viz. that it was first *Mōritus* or *Mōritus*, thence contracted to *Mow'tus*, and finally, reduced by crasis, to *Mōtus*, with the *O* of course long — like our old English participle *Knōwen*, changed to *Know'n* and *Known* — *Flōwen*, to *Flow'n* and *Flown* — *Shōwen* to *Show'n* and *Shown*, &c. &c. — I would not have dwelt so long on a single syllable, were I not desirous of awaking the attention of learners to these apparently trifling minutie, of which a proper conception will, in numerous cases of greater importance — and in every language, modern as well as ancient — remove many doubts and difficulties respecting prosody, orthography, and etymology.

**SECT. XVII. — *Increments of the First and Second Declensions.***

*Casibus obliquis vix crescit prima. — Secundæ  
Sunt brevia incrementa: tamen producit Ibēri.*

The antique increment of the first declension, by the resolution of the diphthong *Æ* into *Āi*, is only to be found in the poets, and rarely in any subsequent to the age of Lucretius. A few instances, however, occur in Virgil, as *Aulāi*, *Pictāi*, *Aurāi*; and in these, and all such, the *A* is long.

Olli respondit rex *Albāi Longāi*. (Ennius.

*Æthereum sensum, atque aurāi simplicis ignem.*

(Æn. 6, 747.

The increments of the second declension are short, as *Puēri*, *Vīri*, *Satūri* (if indeed they can properly be called increments, when *Puer*, *Vir*, *Satur*, &c. are formed by apocope from *Puerus*, *Virus*, *Saturus*, &c.)

O *puēri*! ne tanta animis adsuescite bella. (Virgil.

Arma, *vīri*! ferte arma! vocat lux ultima victos. (Virgil.

Ite domum *satūræ* — venit Hesperus — ite, capellæ. (Virg.

*Exception.* — *Iber*, and its compound *Celtiber*, have the penultima of the genitive long.

Quique feros movit Sertorius exul *Ibēros*. (Lucan.

Vir *Celtibēris* non tacende gentibus. 22. (Martial.

The increment in *IUS* has already been noticed in Sect. 3, page 6.

SECT. XVIII. — *Increments of the Third Declension.**Increment in A.*

*Nominis A crescent, quod flectit tertia, longum est. —*

*Mascula corripies AR et AL finita, simulque*

*Par cum compositis, Hepar, cum Nectare, Bacchar,*

*Cum Vade, Mas, et Anas; queis junge Laremque  
Jubarque,*

The increment *A* of the third declension is mostly long, as *Pācis, Tītānis, Vectigālis, Pietātis, Calcāris, Ajācis, Nostrātis, Cujātis, &c.*

Jane, fac æternos *pācem pācisque* ministros. (Ovid.

Accipe belligeræ crudum *thorāca* Minervæ. (Martial.

*Græca* quom duplex duabus solvitur *nostrātibus*. 36.

(Terentianus.

Concitat iratus validos *Tītānas* in arma.

(Ovid.

*Exceptions.* — Masculines in *AL* and *AR* (except *Cax* and *Nar*) increase short, as *Annibal\**, *Par* and its compounds, *Sal*, whether neuter or masculine, *Hepar, Nectar, Bacchar, Vas, Mas, Anas, Lar, and Jubar.*

*Annibālem* Fabio ducam spectante per urbem. (Silius.

Cui, sævum arridens, Narrabis *Amilcāris* umbris. (Silius.

*Vela* dabant læti, et spumas *sālis* ære ruebant. (Virgil.

\* The grammarian Valerius Probus (quoted by AGellius, 4, 7) says that Ennius, and other early authors, wrote *Annibālis, Asdrubālis, Amilcāris*, with the penultima long. Though they were probably more accurate in this than their successors who made the increment short, the authority of the latter is the rule to be followed by us moderns.

Ipsa merum secum portat, et ipsa <i>sālem</i> .	( <i>Martial</i> .)
Latipedemque <i>anātem</i> cernas excedere ponto.	( <i>Avienus</i> .)
Sacra Bonæ, <i>māribus</i> non adeunda, Deæ.	( <i>Ovid</i> .)
Pugnavere <i>pāres</i> ; succubuerē <i>pāres</i> .	( <i>Martial</i> .)
Ossaque nec tumulo, nec <i>sepāre</i> conteget urnā.	( <i>V. Flac</i> .)
<i>Suppāris</i> hæc ævi tempora grata mihi.	( <i>Ausonius</i> .)
Sulfureas posuit spiramina <i>Nāris</i> ad undas.	( <i>Ennius</i> .)
Laudibus immodicis <i>Cūres</i> in astra ferant.	( <i>Martial</i> .)

SECT. XIX. — Increment from *A* and *AS*.

*A* quoque et *AS* Græcum breve postulat incrementum ;  
*S* quoque finitum, si consona ponitur ante ;  
 Et Dropax, Anthrax, Atrax, cum Smilæce, Climax ;  
 Queis Atācem, Panācem, Colācem, Styřācemque, Fā-  
 cemque,  
 Atque Abācem, Corācem, Phylācem, compositaque nectes.  
 Adde Harpax. — Syphācis legitur tamen atque Syphācis.

Greek nouns in *A* and *AS* increase short, as *Pōēma*, *Stemma*, *Lampas* — also nouns ending in *S* preceded by a consonant, as *Trabs*, *Arabs* — likewise *Fax*, *Dropax*, *Arc-tophylax* and any other compounds of *φύλαξ*, *Smilar*, *Cli-mar*, *Colax*, *Nycticorax*, *Styrax*, and the other words enumerated in the rule.

Non quivis videt immodulata *poēmāta* iudex. (Horace.)

Non \* sumus audacis plebeia *toreumāta* vitri. (Martial.)

\* So, I apprehend, the passage ought to be read, unless we conjecture, moreover, that the author perhaps wrote *audaces vitrei* [i. e.



Undique collucent, præcinctæ *lampides* auro. (Ovid.

Nam modo thurilegos *Arūbus*, modo suspicis Indos. (Ovid.

Pailothro faciem lævas, et *dropæce* calvam. (Martial.

*Atræce* tonare cum suis oloribus. 22. (Sidon. Apoll.

Nunc medicæ *panācem* lacrymā, succoque salubri....

(Ser. Sam.

Non *styræce* Ideo fragrantēs uncta capillos. (Virgil.

"*Spyrna*" cavas *Atræcis* penitus mittetur ad undas.

(Catullus.

*Syphax* has the increment common.

Compulimus dirum *Syphācem*, fractumque Metello....

(Claudian.

Tolle tuum, precor, Annibalem, victamque *Syphācem*.

(Juvenal.

## SECT. XX. — Increment in E.

*E crescens numero breviabit tertia primo,*

*Præter Iber, patriosque ENIS, (sed contrahit Hymen)*

*calice*). — Respecting those curious and costly vessels, see the President de Brosses's Letters from Italy, and wonder, with me, that, when expressly treating on the subject, he could patiently content himself with the preposterous vulgar reading (14, 94) —

*Nos sumus audacis plebeia toreumata vitri:*

*Nostra nec ardenti gemma feritur aquâ —*

as if, truly, the very rarest and most expensive sort of glass were exclusively reserved for plebeians, and the cheap common sort left for their betters! — Martial, beyond all doubt, intended this: *Sumus toreumata non plebeia vitri audacis* — or [Nos], *toreumata vitri audacis, non sumus plebeia* — or, admitting the conjecture, [Nos], *audaces vitrei, non sumus plebeia toreumata*.

*Ver, Mansues, Locuples, Hæres, Mercesque, Quiesque, Et Vervex, Lex, Rex, et Plebs, Seps, insuper Halec;*

*EL peregrinum; ES, ER, Græca — Æthère et Aëre demptis.*

The increment *E* of the third declension is mostly short, as *Grægis, Pēdis, Compēdis, Muliēris, Latēris*, whether from *Later* or *Latus*, &c. &c.

*Nobiliumque græges custos servabat equarum.* (Ovid.

*Pressatur pēde pes, mucro mucrone, viro vir.* (Furius.

*Spes etiam validâ solatur compēde vinctum.* (Tibullus.

*Hæc sunt venena formosarum muliërum.* 22. (Afranius.

*Non latère cocto, quo Semiramis longam*

*Babylona cinxit.* 23. (Mart.

*Deinde hærere tuo latëri,\* præcedere sellam.* (Martial.

*Exceptions.* — The genitive *Ibēris*, from *Iber*, has the penultima long. So likewise have the genitives in *ENIS*, as *Ren rēnis, Siren Sirēnis*, except that of *Hymen*, which increases short. — *Ver, Mansues*, &c, increase long.

*Quem juxta terras habitant Orientis Ibēres.* (Priscian.

*Non triste mentum, sordidique lichēnes.* 23. (Martial.

*Dulcia (Plautus ait) grandi minus apta liēni.* (Seren. Sam.

*Prædixit splēni Deus Idæ posse mederi.* (Seren. Samon.

*Quod lapides rēnum tritus potusque resolvit.* (Priscian.

*Capparin, et putri cepas halēce natantes.* (Martial.

Hebrew and other foreign names in *EL*, as *Michaël*, increase long, as do likewise Greek nouns in *ES* and *ER*, such as *Tapes, Trapes, Lebes, Soter, Crater* — except *Æther* and *Aër*, which increase short.

Viginti fulvos operoso ex ære *lebētas*. (Ovid.  
 Isse per attonitos baccā pendente *trapētas*. (Sid. Apollin.  
*Cratēras* magnos statuunt, et vina coronant. (Virgil.  
 Quid pereunt stulto fortes *haltēre* lacerti? (Martial.  
 Quācumque illa levem fugiens secat *æthēra* pennis. (Virg.  
 Si nigrum obscuro comprehenderit *æëra* cornu. (Virgil.

# SECT. XXI. — Increment in *I* and *Y*.

*I* *crescens numero breviabit tertia primo*. —  
*Graia sed in patrio longum INIS et YNIS adeptant*.  
*Et Lis, Glis, Samnis, Dis, Gryps, Nesisque, Quirisque,*  
*Cum Vibice, simul longa incrementa reposcunt*.

The increment *I* or *Y* of the third declension is generally short, as *Stips stīpis*, *Pollex poltīcis*, *Chlamys chlamydis*, *Chalybs Chalýbis*, *Persis Persīdis*.

Dic, inquam, parvā cur *stīpe* quærat opes. (Ovid.  
 Insula inexhaustis *Chalýbum* generosa metallis. (Virgil.  
 Qualem virgineo demessum *pollice* florem. (Virgil.  
 Anchisæ sceptrum, *chlamydem* pharetramque nepoti. (Ov.  
*Indice* non opus est nostris, nec *vindice*, libris. (Martial.  
 Bidente dicit attondisse *forfice*. 22. (Virgil.  
*Codicis* immundi vincula sentit anus. (Propertius.  
 Nec toga, nec focus est, nec tritus *cinice* lectus. (Martial.  
*Nemini* ingenio quemquam confidere oportet. (Lucilius.

*Exceptions.* — Genitives in *INIS* or *YNIS*, from nouns of Greek origin, have the penultima long, as *Delphin delphīnis*, *Phorcyn Phorcynīs*, *Salamis Salamīnis*; likewise *Dis Ditis*, *Vibex vibicis*, *Glis gliris*, *Gryps gryphis*, *Samnis Samnītis*, *Quiris Quirītis*.

Orpheus in silvis, inter delphīnas Arion. (Virgil.

Laomedontiaden Priamum Salamīna petentem. (Virgil.

Noctes atque dies patet atri janua Ditis. (Virgil.

Huic horret thorax Samnītis pellibus ursæ. (Sil. Ital.

Tradite nostra viris, ignavi, signa, Quirītes. (Lucan.

Although proper names in *IS*, genitive *IDOS* or *IDIS*, occur in so many hundred instances with the penultima of the genitive short, that we might almost lay that down as an invariable rule, yet we find *Nesis* with a long increment.

Silvaque, quæ fixam pelago Nesīda coronat. (Statius.

Nec spatio distant Nesīdum litora longe. (Priscian.

*Psophis*, too, increases long, as in Ovid, Met. 5, 607 —

Usque sub Orchomenon, *Psophīdaque*, Cyllenenque.

Statius, however, makes it short, Theb. 4, 296 —

Æpytios idem ardor agros, et *Psophīda* celsam . . .

But here perhaps, as in Ovid, we ought to read *Psophīdaque*; since the word occurs several times in Pausanias with the penultima uniformly circumflexed.

## SECT. XXII. — Increment from IX and YX.

IX atque YX produc. — *Breviabis Nixque*, *Cilixque*, *Strix*, *Fornix*, *Histrix*, *Chœnixque*, *Varixque*, *Salixque*:

Mastīchis *his*, Filīcis, Larīcis, Coxendīcis, *et* Pix,  
*Et* Calīcis, Calŷcisque, *et* Eryx, *et* Styx, *et* Iapyx,  
 Phryx, *et* Onyx, *addas*. — *Bebryx variare memento*.

Nouns ending in *IX* or *YX* mostly have the penultima of the genitive long, as *Felix felīcis*, *Perdix perdīcis*, *Coturnix coturnīcis*, *Pernix pernīcis*, *Lodix lodīcis*, *Bombyx bombŷcis*.

Tollite jampridem *victrīcia* tollite signa. (Lucan.

Ecce *coturnīces* inter sua prœlia vivunt. (Ovid.

Vulturis atque jecur, vel jus *perdīcis* apricæ. (Seren. Sam.  
 .... Cedit apex, summâ quâ lux *pistrice* coruscat.

(Avienus.

*Spadīces* vix Pellæi valuerè Ceraunī. (Gratius.

*Lodīces* mittet docti tibi terra Catulli. (Martial.

Nec siqua Arabio lucet *bombŷce* puella. (Propertius.

Et mala *radīces* altius arbor agit. (Ovid.

Vivere *cornīces* multos dicuntur in annos. (Peto Albinov.

Fata *cicatrīcem* ducere nostra sine. (Ovid.

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*Exceptions*. — *Nix*, *Cilix*, *Strix*, *Fornix*, *Histrix*,  
*Chænix*, *Varix*, *Salix*, *Filix*, *Larix*, *Coxendix*, *Pix*,  
*Calix*, *Calyx*, *Eryx*, *Styx*, *Iapyx*, *Phryx*, *Onyx*, have  
 their increments short, as have likewise some proper and  
 gentile names, such as *Ambiorix*, *Biturix*, &c.

Et *strīgis* inventæ per busta jacentia plumæ. (Propertius.

.... Venit, et hirsutâ spinosior *histrice* barba. (Calphur.

Ille licet *Cilicum* victas agat ante catervas. (Tibullus.

Sæpius occultus victâ *coxendice* morbus .... (Seren. Samon.

Fecundi\* *calīces* quem non fecere disertum? (Horace.

\* I had long entertained a suspicion that *Fecundi* was not from the

*Mastix mastichis*, a gum, increases short, whereas *Mastix mastigis*, a whip or scourge, makes the increment long.

Pulegium, abrotonum, nitidâ cum *mastiche* coctum.

(Ser. Sam.

Ἄλλα Διὸς ΜΑΣΤΙΓΙ κακὴ ἐδαμνημὲν Ἀχαιοί. (Homer.

Nunc *mastigophoris*, oleoque et gymnadis arte... (Prudent.

If we be guided by analogy, *Appendix* ought to increase short, *Appendicis*. — *Natrix* is said to increase short, on the authority of the following fragment of Lucilius, 2, 19 — Si natibus *natricem* impressit crassam, capitatam — which bears the appearance of a hexameter verse. If it really is what it appears, there can be no doubt respecting the quantity; though I confess that I should still be inclined to consider *Natrix* in the same light as *Nutrix*, *Victrix*, *Altrix*,

pen of Horace, and that he had perhaps written *Fecundi*, poetically transferring to the cause the epithet which properly belongs to the effect, as, in Homer, οἶνον εὐφρονας (Il. Γ, 246) — in English, *the cheerful glass* — in Propertius, (3, 23, 18) *garrula hora*, &c. &c. for I never could reconcile myself to the epithet *Fecundi*, in the common acceptation. But, if we give to Horace's words a new and different interpretation, consonant to the idea of Propertius in the subjoined passage 6, 75), the adjective *Fecundi*, far from being exceptionable, must be considered as a very happy epithet; the poet having in view, not so much the *overflowing* bumper, as the bowl *teeming with poetic inspiration* — the *verse-inspiring* glass.

Ingenium potis irritet Musa poetis :

Bacche, soles Phœbo *fertilis* esse tuo —

which interpretation is fully authorised by Ovid, who uses the very word in question, *Fecundus*, in a perfectly analogous sense —

.... Quam clausam implevit *secundo* Jupiter auro. (Met. 4, 698.

and other feminine verbal nouns in *IX*, all increasing long, if Lucan had not used it in the masculine gender —  
*Et natræ violator aquæ . . . 9, 723.*

*Bebryx* and *Sandix* have the increment common.

*Bebrÿcis* et Scythici procul inclementia sacri. (*Val. Flac.*

Possessus Baccho sævâ *Bebrÿcis* in aulâ. (*Silius Italicus.*

Illaque plebeio, vel sit *sandicis* amictu. (*Propertius.*

Interdum Libyco fucantur *sandice* pinnæ. (*Gratius.*

### SECT. XXIII. — Increment in O.

*O crescens numero producimus usque priore. —*

*O parvum in Græcis brevia ; producito magnum. —*

*Ausonius genitivus ORIS, quem neutra dedere,*

*Corripitur : propria his junges, ut Nestor, et Hector. —*

*Os oris, mediosque gradus, extende : — sed Arbos,*

*Novæ composita, Lepus, Memor, et Bos, Compos, et*  
*Impos,*

*Corripe, Cappadocem, Allobrogem, cum Præcœce, et*  
*OBS, OPS. —*

*Verum produces Cercops, Hydropsque, Cyclopsque.*

The increment in *O* of the third declension is long in words of Latin origin, as *Sol sôlis*, *Vox vōcis*, *Velox velōcis*, *Victor victōris*, *Lepor lepōris*, *Ros rōris*, *Flas flōris*, *Dos dōtis*, *Cos cōtis*, *Tiro tirōnis*, *Custos custōdis*, *Statio. statîonis*, and all other feminines in *IO* formed from the supines of verbs — *Cato Catōnis*, and other Latin proper names in *O*.

Vivite, *lurcōnes*, *comedōnes*! vivite, ventres! (*Lucilius*.  
 Delectique *sacerdōtes* in publica vota. (*Manilius*.  
 Matrona incedit, census indūtā *nepōtum*. (*Propertius*.  
 Inquinat egregios adjuncta superbiā *mōres*. (*Claudian*.  
 Exesosque situ cogit splendere *ligōnes*. (*Claudian*.  
 Ire vetat, cursusque vagos *statione* mōratur. (*Lucan*.  
 Et mala vel duri lacrymas motura *Catōnis*. (*Lucan*.)

*Exception.* — Proper names in *ON* or *O*, taken from the Greek ΩΝ, as *Agamemnon* or *Agamemno*, *Platon* or *Plato*, and other Greek names increasing in *O*, preserve in Latin the same quantity of the increment which they have in the Greek. If that increment be an *O-micron*, it is short; if an *O-mega*, it is long.

Thus *Agamemnon*, *Iāson*, *Amazon*, *Sindon*, *Philemon*, *Palæmon*, &c. increase short; whereas *Simon* or *Simo*, *Plato*, *Spado*, *Agon*, *Solon*, *Lacon*, *Sicyon*, &c. increase long.

Cultus *sindōne* non quotidianā. 38. (*Martial*.  
 Sic Methymnæo gavisus *Ariōne* delphin. (*Martial*.  
*Halcyōnum* tales ventosa per æquora questus. (*Pedo Albin*.  
 Pythagoran, Anytique reum, doctumque *Platōna*. (*Hor*.  
 Et gratum nautis sidus fulgere *Latōnum*. (*Martial*.  
*Daphnōnas*, *platanōnas*, et ærias cyparissos. (*Martial*.  
 Solicitant pavidum *rhinocerōta* magistri. (*Martial*.)

*Sidon*, *Orion*, and *Ægæon*, have the penultima of the genitive common.

Stat, fucare colus nec *Sidōne* vilior, *Ancon*. . . (*Sil. Ital*.  
 Atque equidem Teucrum memini *Sidōna* venire. (*Virgil*.  
 Quorum si mediis *Ææton* *Oridna* quæres. (*Ovid*.)



*Scorpius ingentem perterritat Oriōna.* (Manilius.

*Hæc centumgemini strictos Ægæōnis enses . . .* (Claudian.

*. . . Ægæōna suis immania terga lacertis.* (Ovid.

*Saxo, Seno, and several other gentile names, increase short.*

*Me Senōnum furiis, Brenni me reddite flammis.* (Claudian.

*Prospicerem dubiis venientem Saxōna ventis.* (Claudian.

*Pugnaces pictis cohibebant Lingōnas armis.* (Lucan.

*Brito* has the increment common.

*Quâ nec terribiles Cimbri, nec Brittōnes unquam . . .* (Juv.

*Quam veteres braccæ Brittōnis pauperis, et quam..* (Mart.

*Exception II.* — Genitives in *ORIS*, from Latin nouns of the neuter gender, have the penultima short, as *Marmor, Ebur, Corpus, &c.* — But

*Ador* forms *adōris* and *adōris*, whence *Adōreus* in Virgil, and *Adōrea* in Horace and Claudian.

*Mox ador, atque adōris de polline putificum far.* (Auson.  
*Illam sponte satos adōris stravisse maniplos.*

(Gannius, ap. Priscian.

*Emicat in nubes nidoribus ardor adōris.* (Idem, ibid.

Whether this variation of quantity be connected with a difference of gender, as in *Decus decōris* and *Decor decōris*, I will not pretend to decide.

Greek proper names in *OR*, and appellatives, as *Rhetor*, increase short.

*Ingemit et dulci frater cum Castōre Pollux.* (Val. Flaccus.

*Et multos illic Hectōras esse puta.* (Ovid.

*Peleos et Priami transi, vel Nestōris, ætas.* (Martial.

*Dum modo caussidicum, dum te modo rhetōra fingis.*

(Martial.

*Os* (the mouth) makes *ōris* long. Adjectives of the

Comparative degree have a long increment, as *Meliōris*, *Majōris*, *Pejōris*, &c.

*ōra*, dei jussu non ūmquam credita Teucris. (Virgil.

.... Mens aliud suadet: video *meliōra*, proboque;

*Deteriōra* sequor. (Ovid.

The compounds of Που, as *Tripus*, *Polypus*, *Ædipus*, also *Memor*, *Arbor*, *Lepus*, *Bos*, *Compos*, *Impos*, increase short.

Insignem famā, sanctoque *Melampōde* cretum. (Statius.

Phineas invites, Afer, et *Ædipōdas*. (Martial.

Mavis, Rufe, coquum scindere, quam *lepōrem*. (Martial.

Vivite felices, *memōres* et vivite nostri. (Tibullus.

*Exception III.* — *Cappadox*, *Allobrox*, *Præcox*, and nouns which have a consonant immediately before S in the nominative, as *Scobs*, *Scrobs*, *Ops*, *Inops*, *Æthiops*, *Cecrops*, *Dolops*, increase short — except *Cyclops*, *Cercops*, *Hydrops*.

Mancipiis locuples, eget æris *Cappadōcum* rex. (Horace.

.... Materna, letum *præcōcis* mali tulit. 22. (Seneca.

Insita *præcōquibus* surrepere Persica prunis. (Calphurnius.

Hic *Dolōpum* manus, hic sævus tendebat Achilles. (Virgil.

Tela reponuntur manibus fabricata *Cyclōpum*. (Ovid.

Et portentosos *Cercōpum* ludit in ortus. (Manilius.

## SECT. XXIV. — Increment in U.

*U crescentis breve sit.* — *Verum genitivus in URIS, UDIS, et UTIS, ab US, producitur: adjice Fur, Frux, Lux, Pollux.* — *Brevia Intercusque, Pecusque, Ligusque.*

The increment *U* of the third declension is mostly short, as *Murmur murmāris*, *Furfur furfūris*, *Dux dūcis*, *Præsul præsulis*, *Turtur turtūris*.

*Consūle nos, dūce nos, dūce jam victore, caremus.* (*Pedo.*)  
*Non falsā pendens in cruce Laureolus.* (*Martial.*)

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*Exceptions.* — Genitives in *UDIS*, *URIS*, and *UTIS*, from nominatives in *US*, have the penultima long, as *Ralus palūdis*, *Incus insūdis*, *Tellus tellūris*, *Virtus virtūtis*; — also *Fur fūris*, *Lux lūcis*, *Pollux Pollūcis*, besides *Frūgis* from the obsolete *Fruz*. — But *Interus*, *Pecus*, and *Ligus*, increase short.

*Tam grave percussis incūdibus æra resultant.* (*Martial.*)

*Cum sanguis nimius pūri commixtus atroci.* (*Ser. Samon.*)

*Quid domini faciant, audent cum talia fūres?* (*Virgil.*)

*Pollūcem pugiles, Castora placet eques.* (*Ovid.*)

*Lūce sacra requiescat humus, requiescat arator.* (*Tibullius.*)

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## SECT. XXV. — Plural Increment of Nouns.

When the genitive or dative case plural contains a syllable more than the nominative plural, the penultima of such genitive or dative is called the plural increment, as *SA* in *Musarum*, *BO* in *Amborum* and *Ambobus*, *BI* in *Nubium* and *Nubibus*, *QUO* in *Quorum*, *QUI* in *Quibus*, *RE* in *Rerum* and *Rebus*.

Plural Increments in *A, E, I, O, U.*

*Pluralis casus si crescat, protrahit A, E,  
Atque O. — Corripies I, U: verum excipe Būbus.*

The plural increments, *A, E, O*, are long, as *Hārūm, Quārūm, Musūrūm, Ambūbus, Animābus, Rērūm, Rēbus, Hōrūm, Quōrūm, Dominōrūm.*

*Quārūm* quæ formā pulcherrima, Deïopeiam . . . . (*Virgil.*  
*Tuque, hārūm* interpres *curārūm*, et conscia, Juno. (*Vir.*  
. . . . Aut sicas patribus: sed Tartara nigra *animābus* . . . .

(*Prudentius.*

Arreptāque manu, “Quid agis, dulcissime \* *rērūm*?” (*Hor.*

\* As this passage has been misunderstood by the learned H. Stephanus and other critics, who have made the genitive *rerum* to depend on *quid*, let me here observe, *en passant*, that, in this and similar combinations, the word *rerum* is exactly equivalent to our English phrase, “in the world,” or, as the French more nearly express it, “of the world” — “*du monde*.” — The following quotations will set the point in its true light —

Tertia pars *rerum*, Libye . . . . Lucan, 9, 411.

“Africa, the third grand division of the world.”

. . . . . Sic traditus illi,

Servatusque, Oriens; at non pars altera *rerum*

Tradita . . . . . Claudian, 4 Cons. Hon. 70.

“the other great division of the world,” i. e. the West.

. . . . . Quid membra immania prosunt?

Quid geminæ vires? quid, quod *fortissima rerum*

In nobis natura duplex *animalia* junxit? Ovid, Met. 12, 501.”

. . . . “combined in us [*Centaurus*] the powers of two different animals, the most courageous under heaven” — the adjective very properly agreeing with *animalia*, not with *res*, as in Catullus, 4, 2,

Phaselus ille, quem videtis, hospites,

*Rēbus* in angustis facile est contemnere vitam. (*Martial*.  
 .... Projicis? o Latio caput hōrum et caussa matōrum!

(*Virgil*.

The plural increments *I* and *U* are short, as *Quībus*,  
*Tribus*, *Montibus*, *Lacūbus*, *Verūbus*: — except *Būbus*,

Ait fuisse natium celerrimus —

i. e. "*celerrimus phaselus omnium navium*," with which Horace's *Fortissima Tyndaridarum* (Sat. 1, 1, 100) is in perfect unison; *fortissima* agreeing with *femina* understood, and *Tyndaridarum* (from the masculine *Tyndarides*) meaning the whole posterity of Tyndarus — the masculine gender including, of course, the feminine, as in ten thousand other instances, occurring in every page of the classics; so that there was not the smallest necessity for that pretended emendation, *Tyndariarum*, which is neither Greek nor Latin, or for supposing the unlicensed feminine nominative, *Tyndarida*. — As well might *operum*, in the following passage, be considered as a syncope for *operatorum* from a pretended masculine, *operus* or *oper*, of the second declension, because, truly, the adjective *pulcherrimus* is masculine!

Nonne vides, *operum* quo se *pulcherrimus* ille

*Mundus* amore liget?

Claudian, 4 Cons. Hon. 284.

But, to return to *rerum* —

Ergo erit illa dies, quā tu, *pulcherrime rerum*,

Quatuor in niveis aureus ibis equis? Ovid, Art. 1, 213.

Si, quæ te peperit, talis, *pulcherrime rerum*,

Qualis es ipse, fuit. Ovid, Met. 8, 49.

O utinam nocitura tibi, *pulcherrime rerum*,

In medio nisu viscera rupta forent. Ov. Ep. 4, 125.

Quā tanto minor es, quanto te, *maxime rerum*,

Quam quos vicisti, vincere majus erat. Ov. Ep. 9, 107.

The sense of these passages is sufficiently evident from what has preceded; nor will the following be less easily understood.

..... Modo *maxima rerum*,

Tot generis natisque potens [*Hecuba*], nuribusque, viroque,

Nunc *trahor* exsul, inops — Ov. Met. 13, 508.

"the greatest queen in the universe."

.... *Maxima rerum* Roma — Virgil, Æn. 7, 602, and

which has the penultima long, for the reason alleged in sect. 16.

Vivite felices, *quibus* est fortuna peracta . . . . (Virgil.

Sic effatus *ibus*: latrones dicta facessunt. (Ennius.

Necte *tribus* nodis ternos, Amarylli, colores. (Virgil.

Non *opibus* mentes hominum curæque levantur. (Tibullus.

Præterea *domibus* flammam, *domibusque* ruinam . . . .

(Propertius.

. . . . Præmia, de *lacibus* proxima musta tuis. (Ovid.

Pars in frusta secant, *veribusque* trementia figunt. (Virg.

*Portibus* egredior, ventisque *ferentibus* usus . . . . (Ovid.

Et totum lustret curvatis *arcibus* orbem. (Manilius.

Et Tiberis nostris advena *bibus* erat. (Propertius.

## SECT. XXVI. — Increment of Verbs.

The second person singular of the present tense indicative active is the standard by which we estimate the increments of verbs. Any tense or person, which does not con-

. . . , *Rerum pulcherrima* Roma — Georg. 2, 534,

“the greatest, the finest, city in the universe” — the adjective agreeing with *Roma*, as, in Horace’s

. . . . . Venit, *vilissima rerum*,

Hic aqua — (Sat. 1, 5, 88)

*vilissima* agrees with *aqua*, though we translate it, “the cheapest thing (or commodity) under heaven.”

In the following passage of Ovid, Art. 1, 359, the word *rerum* will hardly bear to be translated —

Mens erit apta capi tunc, cum, *lætissima rerum*,

Ut seges in pingui, luxuriabit, humo.

tain a greater number of syllables than that standard word, has no increment. Thus *Amat*, *Amant*, *Ama*, *Amem*, *Amans*, containing, like *Amas*, only two syllables, have no increment.

If a tense or person contain one additional syllable, it has a single increment, which is the penultima, as *aMAmus*, *aMAtis*; for the final syllable is never called the increment. If it contain two additional syllables, it has a double increment, as *aMABAmus*, *aMABImus*. — If it contain three additional syllables, it has a triple increment, as *aMAVERImus*, *aMAVERItis* — if four, a fourfold increment, as *auDIEBAMIni*.

.. For deponent verbs, we may either suppose an active voice which shall furnish our standard to regulate the increments, or we may regulate them by other verbs of the same conjugation which have an active voice. Thus, for the verb *Gradior*, we may either suppose a fictitious active *Gradio gradis*, or be guided by *Rapier* which has a real active.

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#### SECT. XXVII. — Verbal Increment in A.

*A crescens produc.* — *Do incremento excipe primo.*

*A* is long in all increments of verbs, of every conjugation, as *Stābam*, *Stāres*, *Properāmus*, *Docebāmur*, *Audiebāmini*, &c.

Serius aut citius sedem *properāmus* ad unā. (Ovid.

*Pugnābant* armis, quæ post *fabricāverat* usus. (Horace.

*Festināvīt Arabs, festināvere Sabæi.* (Martial.  
 Quā nunc arte graves *tolerābis* inutilis annos? (Martial.  
 Ipse *gubernābit* residens in puppe Cupido. (Ovid.  
 Clam tamen *intrāto*, ne te mea carmina lædant. (Ovid.  
 Hunc omnes *servāte* ducem, *servāte* senatum. (Martial.  
 Serta mihi Phyllis legeret, *cantāret* Amyntas. (Virgil.  
 Et *cantāre* pares, et respondere *parāti*. (Virgil.  
 Esse *videbūris*, fateor, Lucretia nobis. (Martial.  
 Jupiter! o quantā belli *donābere* prædā! (Statius.  
*Contemplātor* item, cum se nux plurima silvis... (Virgil.

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*Exception.* — The first increment (*alone*) of the verb *Do* is short, as *Dāmus*, *Dātis*, *Dābam*, *Dābo*, *Dārem*, *Dāre*; for which reason we pronounce *Circumdāre*, *Venumdāre*, *Pessumdāre*, &c. with the penultima short. — The second increment of *Do*, not being excepted, is long according to the general rule, as *Dābāmus*, *Dābāmini*, &c.

Hic lacrymis vitam *dāmus*, et miserescimus ultro. (Virgil.  
 Quamvis magna *dāret*, quamvis majora *dāturus*. (Tibull.  
 .... Taurino quantum possent *circumdāre* tergo. (Virgil.  
 Nam quod consilium, aut quæ jam fortuna, *dābātur*? (Vir.  
 Multa rogant utenda *dāri*, *dāta* reddere nolunt. (Ovid.

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#### SECT. XXVIII. — Verbal Increment in E.

*E quoque producunt verbi incrementa. — Sed, ante R,  
 E brevare solent ternæ duo tempora prima. —*



*Dic BĒRIS atque BĒRE at RĒRIS producito RĒRE. —  
Sit brevis E, quando RAM, RIM, RO, adjuncta sequentur. —*

*Corripit interdum Stetērunt Dedēruntque poëta.*

The increment *E* is long, as *Flēbam, Rēbar, Amēris, Docērem, Legērunt.*

*Præteritique memor flēbat, metuensque futuri. (Lucan.*

*Sic equidem ducēdam animo, rēbarque futurum. (Virgil.*

*Non huc Sidonii torsērunt cornua nautæ. (Horace.*

*Neu juvenes celebret multo sermone, cavēto. (Tibullus.*

*Quo fletu manes, quā numina voce, movēret? (Virgil.*

*Dædale! Lucano cum sic lacerēris ab urso . . . (Martial.*

*Tu cave defendas, quamvis mordēbere dictis. (Ovid.*

*Unde habeas, quærit nemo: sed oportet habēre. (Ennius,*

*Castigatque, auditque dolos, subigitque fatēri . . . (Virgil.*

*Exception. — E before R is short in the first increment of all the present and imperfect tenses of the third conjugation, as Legere (pres. infin.) Legērem, Legēris Legēret (pres. ind. pass.) Legere (imperat.) Legērer. But, in the second increment, where the word terminates in RĒRIS or RĒRE, the E is long, as Loquērēris, Prosequērēre.*

*Extremum tanti fructum capēretis amoris. (Lucan.*

*Parcēre personis, dicēre de vitiis. (Martial.*

*Sic flendus Peleus, si morēretur, erat. (Ovid.*

*Cum consternatis diripērēris equis. (Ovid.*

*BĒRIS and BĒRE are likewise short, as Donabēris, Celebrabēre.*

*Sanguine Trojano et Rutulo dotabēre, virgo. (Virgil.*

*Verum id, quod multo tute ipse fatebēre majus. (Virgil.*

Cras *donabēris* hœdo. 48.

(Horace.

*Vēlim*, *Vēlis*, &c. have the *E* short.

Quod sis, esse *vēlis*, nihilque malis. 38.

(Martial.

*Exception.* — *E* is short before *RAM*, *RIM*, and *RO*, as *Amavēram*, *Amavērim*, *Amavēro*, *Fecēram*, *Fecērim*, *Fecēro*. — But

This rule applies only to verbs in their natural state, when they have not suffered contraction by syncope or otherwise, as *Flevēram*, *Flevērim*, *Flevēro*: for, in the contracted forms, *Flēram*, *Flērim*, *Flēro*, &c. the *E* retains the same quantity which it possessed previously to the syncope, viz. *Flē(ve)ram*, *Flē(ve)rim*, *Flē(ve)ro*. (See *Redit* and *Amāt* under “Final T,” Sect. 35.)

Respecting *Dedērunt* and such other examples of the penultima short, see the remarks under “*Systole*,” Sect. 51.

## SECT. XXIX. — Verbal Increment in I.

*Corripit I crescens verbum.* — Sed deme Velimus, Nolimus, Simus, quæque hinc formantur; et IVI Præteritum. Pariter quartæ prius incrementum, Consona cum sequitur, tu protraxisse memento. — RI conjunctivum possunt variare poëtæ.

In the increment of verbs (whether the first increment, or the second, third, or fourth) *I* is short, as *Linquimus*,

*Amabimur, Docebimini, Audlebimini, Venimus* of the preterperfect tense, &c. &c.

*Victaros agimus semper, nec vivimus unquam.* (*Manilius.*

*Vicimus; expulimus; facilis jam copia regni.* (*Claudian.*

*Cras ingens iterabimus æquor.* 7. (*Horace.*

*Scinditur interea studia in contraria vulgus.* (*Virgil.*

*Quapropter id vos factum suspicamini?* 22. (*Plautus.*

*Mora tarda mente cedat: simul ite; sequimini.* 34. (*Catull.*

**Exceptions.** — The *I* is long in *Nolito, Nolite, Nolitare, Nolimus, Nolitis, Velimus, Velitis, Malimus, Malitis, Simus, Sitis*, and their compounds, *Passimus, Adsimus, Prosimus*, &c.

*Ne nimium simus, stultorum more, molesti.* (*Martial.*

*Cum sitis similes paresque vitæ.* 38. (*Martial.*

*... Possitis, ter quisque manus jactate micantes.* (*Calph.*

*Credere, pastores, levibus nolite puellis.* (*Calphurnius.*

The penultima of the preterite in *IVI* is long, of whatever conjugation the verb may be, as *Audivi, Petivi, Potivi*: also the first increment of the fourth conjugation, in every tense and person where it is immediately followed by a consonant, as *Audimus, Audistis, Audito, Audite, Audirem, Audire, Audiris, Audimur, Auditor, Audirer, Audiri*, with the contracted form *Audibam* and the antique *Audibo*, which we uniformly find in *ibam* and *ibo* from *EO*, as well as in *Quibam* and *Quibo* from *Queo*.

*Cessi, et sublato montem genitore petivi.* (*Virgil.*

*Tu ne cede malis; sed contra audentior ito.* (*Virgil.*

*Jungimus hospitio dexteras, et tecta subimus.* (*Virgil.*

*Nutribat, teneris immulgens ubera labris.* (*Virgil.*

*Lenibunt tacito vulnera nostra sinu.* (Propertius.

*Qui non edistis, saturi fite fabulis.* 22. (Plautus.

*Ipse suas æther flammæ sufferre nequiret* \*. (Manilius.

*Ridet ager; vestitur humus; vestitur et arbos:* (Martial.

*Deficit alma Ceres, nec plebes pane potitur.* (Lucilius.

Where the *I* is immediately followed by a vowel, the former is of course short by position, as *Audiunt*, *Audibam*, *Audiam*, *Audiens*, &c.

Respecting the quantity of *RI* in *RIMUS* and *RITIS* of the subjunctive mood, prosodians are by no means agreed; some asserting that it is short in the preterperfect, and long in the future, while others maintain that it ought to be long in both. — For a modern compiler or editor of a Prosody to hazard a judgement on a point which remained undecided among the ancient grammarians, might be deemed presumption. Yet, if we attend a little to the rules of analogy, we may perhaps be enabled to form an opinion, either true or nearly approaching to the truth,

In all the other tenses, wherever we see *one* syllable more in the first or second person plural than in the second person singular, we observe an agreement, in point of quantity, between the penultima of such first or second person plural and the final syllable of the second person singular, except where a difference is caused by position, as in *es*, *estis*. Thus we see

Present *amās*, *amāmus*, *amātis*

*docēs*, *docēmus*, *docētis*

\* It is worthy of observation, that Priscian (Periegesis, 417) has *nequitur* with a short increment —

... *Extingui nequitur*; quem Graii nomine vero

*Asbeston* memorant,

*legīs, legīmus, legītis*

*audīs, audīmus, audītis.*

Imperf. ... *bās, ... bāmus, ... bātis*, of every conjugation ;

Pluperf. ... *rās, ... rāmus, ... rātis*, of every conjugation ;

Future ... *bīs, ... bīmus, ... bītis*, first and second ;

... *ēs, ... ēmus, ... ētis*, third and fourth ;

imperat. *ā āte*, first conjugation

*ē ēte*, second

*ē ēte*, third

*ī īte*, fourth

subj. pres. *ēs, ēmus, ētis*, 1st. conj.

*ūs, āmus, ātis*, 2d, 3d, 4th.

imperf. *rēs, rēmus, rētis*, every conj.

pluperf. *ssēs, ssēmus, ssētis*, every conj.

And the same regularity is observable in the passive voice; the penultima of *MINI* and *MINOR* in the plural being every-where short, as the final *RIS* and *RE* are in the second person singular.

Now, since we observe that analogy to run so uniformly through the other tenses, we may, I think, reasonably conclude that it equally prevails in the perfect and future of the subjunctive\*. Nor is this a gratuitous supposition, but a fact, as will presently appear. If, therefore, we can by any means ascertain the quantity of either *RIS* or *RIMUS* or *RITIS*, that will be sufficient to determine the quantity of all the three, since, by the law above noticed, they will mutually prove each other.

To begin with the future tense, we find the *RIS* short in many instances, as

*Dixeris, experiar; si vis, potes, addit, et instat.* (*Horace.*

\* The same opinion is held by Burmann, in his notes on Ovid, Ep. 7.

Tunc insanus eris, si *acceperis*? an magis excors... (*Hor.*  
 Is mihi, dives eris, si caussas *egeris*, inquit. (*Horace.*  
 ... *Videris*, hoc dices, Marcus avere jubet. (*Martial.*  
 Nec *porrexeris* ista, sed teneto. 38. (*Martial.*  
 ... *Juxeris*, alterius fiet uterque timor. (*Martial.*  
*Videris* immensis cum conclamata querelis... (*Martial.*  
 Et cum, Jam satis est, *dixeris*, ille leget. (*Martial.*  
 Hoc, precor, emenda: quod si *correxeris* unum,  
 Nullus in egregio corpore nævus erit. (*Ovid.*

In the following passages we find the *RIS* of the future long — *naturally* long, not accidentally made so by the effect of the cæsura.

Si thure *pla-|cārīs|* et hornā... 30. (*Horace.*  
 Quemcumque miserum *vi-|dērīs|* hominem scias. 29.  
 (*Sæcca.*

Simul sopante *sen-|sērīs|* iter pede. 22. (\**Tibullus.*  
 Nisi tu illi drachmis *fle-|vērīs|* argenteis. 22. (*Plautus.*

From the preceding examples, we may fairly conclude, that, in the following also, and in numerous other instances where the long *RIS* happens to stand in the castra, it is not to the cæsura that it is indebted for being long. In the first verse, quoted from Statius, that licence would hardly be admissible,

... Aut, cum me dape *juveris* opimā... 38. (*Statius.*  
 Aut non *tentarīs*, aut perface: tollitur index.... (*Ovid.*  
 Cum semel *occideris*, et de te splendida Minos... (*Horace.*  
 ... *Audieris* hæres. Ergo nunc Dama sodalis... (*Horace.*  
 ... *Miscueris* elixa, simul conchylia turdis... (*Horace.*  
 Da mihi te placidum: *dederis* in carmina vires: (*Ovid.*

\* This quotation is from the *Od. ad Priap.* if not written by Tibullus, at least attributed to him.

From the authorities above adduced, it evidently appears that the future *RIS* was common. It now remains to inquire whether the *RIS* of the preterperfect was so likewise. In the following passages, it is short.

... Et, cum tot Crœsos *viceris*, esse Numam. (*Martial.*

Par animi laus est et, quos *speraveris* annos,

Perdere.

(*Lucan.*

Hoc, si me decies unâ *conveneris* horâ,

Dicis.

(*Martial.*

Romam vade, liber : si, *veneris* unde, requirat... (*Mart.*

Nec venit in mentem, quorum *concederis* arvis. (*Virgil.*

Quantum profueris, quantam *servaveris* urbem. (*Claudian.*

Denique, cum meritis *impleveris* omnia; Cæsar... (*Ovid.*

... *Liqueris* Anchisen : superet conjuxne Crœüsa... (*Virg.*

Hinc age, Rhipæo quos *videris* orbe furores,

Musa! mone.

(*Valerius Flaccus.*

Aspicias, in quales miserum *patefeceris* usus... (*Statius.*

Quæ domus, aut tellus? animam quibus *hauseris* astris.

(*Statius.*

Of the *RIS* long in the preterite I can hardly produce one perfectly unquestionable instance: yet I proceed to quote a few examples, such as I can find.

... Quos ad Eoum *tuleris* Oronten. 37. (*Statius.*

Munera, quæ *dederis*, habeat sine lite júbeto. (*Ovid.*

Qui mihi cum *dederis* ingentia pignora; cumque... (*Ovid.*

Ignorant populi, si non in morte prebaris,

An *scieris* adversa pati.

(*Lucan.*

... Quos *dederis*: acie nec jam pulsare rebelles. (*Claudian.*

In the last four of these examples, it is true, the quantity of the *RIS* may be attributed to the cæsura: but, in the Sapphic line quoted from Statius, that argument is not of equal force, as the cæsura was very rarely allowed to

lengthen a short syllable in lyric composition: and, from what we have observed in the *RIS* of the future, we may safely venture to assert that the *RIS* of the preterite is also common in its own nature, without the assistance of the cæsura.

The *RIMUS* and *RIFIS* of the future are common beyond all doubt\*: ex. gr.

Quas ob res, ubi *viderimus* nil posse creari... (*Lucretius*.)

... *Videritis* stellas illic, ubi circulus axem... (*Ovid*.)

*Oderimus* magis in culpam poenasque creatos. (*Manilius*.)

Hæc ubi *dixeritis*, servet sua dona, rogate. (*Ovid*.)

Nec mi aurum poseo, nec mi pretium *dederitis*. (*Ennius*.)

... Accepisse simul: vitam *dederitis* in undâ. (*Ovid*.)

... Consulis ut limen *contigeritis*, erit. (*Ovid*.)

Et maris Ionii *transieritis* aquas. (*Ovid*.)

Dein cum millia multa *fecerimus*. 38. (*Catullus*.)

Ne *dixeritis*, obsecro, huic, vostram fidem. 22. (*Plautus*.)

... Possint, figurâ *noverimus* mysticâ. 22. (*Prudentius*.)

... Hinc pedem si *ceperimus*, edere iterum dactylum. 36.

(*Terentianus Maurus*.)

Nam, quum *sustulerimus* "O Camœnæ" ... 38. (*T. Maurus*.)

Of the preterite *RIMUS* or *RIFIS*, either long or short, I do not recollect any unquestionable example, except the following from *Æneid*, 6, 514 —

... *Egerimus* nôsti; et nimium meminisse necesse est.

\* To the examples here quoted of *acknowledged* subjunctives, may safely be added *Erimus* and *Eritis* from *Sam*, which, though usually considered as of the future indicative, do nevertheless really belong to the subjunctive, as will be shown in Sect. 42, on occasion of "*Es from Sam*." And, agreeably to my ideas on the subject, *Tertullian*, *Juvenius*, and *Paullinus*, have the *RI* long in *Erimus* and *Poterimus*, thus making it common, as it is in every other future subjunctive.



On the authority, however, of this verse, and the argument of analogy from the numerous instances above adduced of the preterite *RIS* short, we may very safely pronounce the preterite *RIMUS* and *RITIS* to have been short also.

But the ancient grammarian Probus asserts the *RI* to be long in the preterite; and Servius, in his note on the above quoted passage of Virgil, considers the short *RI* in *Egerimus* as a poetic licence; which proves at least that it was not unusual to make it long\*.

Upon the whole, then, with Virgil and analogy to support us on the one side, and Probus and Servius on the other, we are fully justified in affirming that *RIMUS* and

\* Some of my readers — who happen not to recollect the scrupulous attention paid by Cicero to poetic feet and measures, the serious earnestness with which he discusses them in his didactic compositions, and the fond predilection he entertained for the concluding ditrochee, which was so grateful to Roman ears — may be tempted to smile, when I declare my firm persuasion that he could not have pronounced the *RI* of the preterite otherwise than long at the close of the following sentences — “*Quanti me semper feceritis,*” Orat. for Milo, sect. 36, and “*Quamquam, quid facturi fueritis, non dubitem, quum videam quid feceritis,*” for Ligarius, sect. 8. — However, when those readers consider the general burst of applause excited by the harmonious cadence alone of the final ditrochee in “*Patris dictum sapiens temeritas filii comprobavit,*” as we learn from Cicero, in his Orator, sect. 214 — when they reflect, that, in his labored harangue for Milo, I find, on a hasty glance over the pages, at least a hundred and seventeen periods or members of periods concluding with the ditrochee, but not a single period which terminates with a pæon of one long and three short syllables — and when they take into the account the strong emphasis laid on *feceritis* in at least the second of the above quotations — they may perhaps allow that my persuasion is not groundless, particularly when supported by the authority of Probus and Servius.

*RITIS* are common in the *preterite*, as well as in the future: and, since the *RI* is common in them, it follows, by analogy, that the *preterite RIS* is also common (as I have clearly proved the *future RIS* to be), and consequently, that, in the examples above quoted of the *preterite RIS* long, the *RIS* is long by its own power, and not by the effect of the cæsura.

In addition to the reasons and authorities above adduced in support of the opinion that the *RIS*, *RIMUS*, and *RITIS*, are equally common in the *preterite* as in the future, that opinion is further confirmed (if further confirmation be necessary) by the consideration, that it was a doubtful point among ancient critics whether the termination *RIM* signified the past time, the future, or both, as we learn from A Gellius, xviii, 2: and, since that doubt existed with respect to *RIM*, in which alone the *preterite* and future differed, we may conclude that a much greater uncertainty prevailed respecting the other persons, which are exactly alike—or, rather, that the Romans in fact considered *Ris*, *Rit*, *Rimus*, *Ritis*, *Rint*, as one identical tense, like the Greek aorist subjunctive, having sometimes a past signification, sometimes a future.

Respecting *RIM* as a future termination, see Vossius, de Anal. iii, 15, and observe the following passages, with others which will occur in reading.

*Jusserim*, Plautus, Capt. iii, 4, 67 — *Processerim*, ibid. 116 — *Luserim*, *Sumptifecerim*, *Creaverim*, Cas. ii, 7, 1 — *Dederim*, Epid. ii, 2, 73 — *Viderim*, Bacch. ii, 1, 6 — *Dederim*, Most. iii, 3, 19, Pseud. i, 1, 89, and again, 91 — *Occæperim*, Mil. iv, 8, 52 — *Acceperim*, Trin. iii, 2, 69 — *Dixerim*, ib. iii, 15 — *Crediderim*, ib. iv. 2, 96 — *Confutaverim*, Truc. ii, 3, 28 — *Injecerim*, ib. 7,

64 — *Ceperim*, ib. 68 — *Exemerim*, Terence, And. i, 2, 29 — *Resciverim*, ib. iii, 2, 14 — *Fecerim*, Eun. v, 2, 23 — *Perierim*, Heaut. ii, 3, 75 — *Dederim*, Horace, Sat. i, iv, 39 — to say nothing of *Axim*, *Faxim*, or *Ausim*, which shall presently be noticed toward the end of this section.

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The other future of the subjunctive, which, from its relation to the preterpluperfect of the same mood, may without impropriety be called the *Future Pluperfect*, *Amasso*, *Amassis*, *Amassit*, *Amassimus*, *Amassitis*, *Amassint*, seems to have the *I* short in the final syllable of the second person singular and the penultima of the first and second plural, as is likewise the *E* in the penultima of the corresponding infinitive *Amassere*.

This tense occurs in Virgil, *Æneid* xi, 467, *Jusso*\*, and was found in Cicero de Legg. ii, 9, *Jussit*, until unnecessarily altered by modern editors. — Not satisfied with Vossius's formation of it from the future in *ERO*, I derive it from the (contracted) pluperfect subjunctive, as *Ama'ssem*, *Amasso* — *Summo'ssem*, *Summosso* — *Recep'ssem*, *Recepso* — *Effec'ssem* or *Effexem*, *Effexo* — *Jus'sem*, *Jusso* — *Audēssem*, *Audisso*. — The verbs in *UI* took *ESSO*, as *Prohibesso*.

To give the learner a more distinct idea of this tense, I collect into one view a number of examples, omitting many from regular verbs of the first conjugation, which occur too frequently in Plautus to be all quoted: It may be well to compare these with the instances of contraction which I give under the head of "*Syncope*."

\* Acknowledged by Seneca, Epist. 59.

*Ulso\**, Accius, frag. 317 — *Faro*, Plautus, Men. i, 2, 45 — *Capso*, Bacch. iv. 4, 92 — *Accepso*, Pacuvius, frag. 349 — *Recepso*, Catullus, xlii, 18 — *Occapso*, Plaut. Amph. ii, 2, 41, and Cas. v, 5, 22 — *Diris*, Asin. v, i, 12, Capt. i, 2, 46, Mil. ii, 3, 12, and Merc. ii. 4, 16. — *Faris*, Men. i, 2, 4 — *Efferis*, Pœn. i, 3, 19, and Cas. iii, 5, 63 — *Resperis*, Aul. i, 1, 19, Most. ii, 2, 90, and Rud. iii, 2, 16 — *Objearis*, Cas. ii, 6, 52 — *Induxis*, Capt. i, 2, 46 — *Parsis*, Bacch. iv, 8, 69, and Pseud. i, 1, 77. — *Faxis*, Varro, fr. 312 — *Excessis*, Terence, And. iv, 4, 21 — *Prohibessis*, Plaut. Amph. iv, 2, 22, and Aul. iv, 2, 4 — *Prohibessit*, Pseud. i, 1, 12 — *Occapsis*, Asin. iv, 1, 49 — *Capsit*, Accius, frag. 442, and Plaut. Pseud. iv, 3, 6 — *Injexit*, Persa, i, 2, 18 — *Surrepsit*, Mil. ii, 3, 62 — *Aspexit*, Asin. iv, 1, 25 — *Ademsit* or *Adempsit*, Epid. iii, 2, 27 — *Excussit*, Bacch. iv, 2, 16 — *Noxit*, Lucilius, frag. incert. 61 — *Occisit*, Legg. XII. Tab. ap. Macrob. Sat. 1, 4 — *Extinxit*, Plaut. Truc. ii, 6, 43 — *Eduxit*, Truc. i, 1, 18 — *Capsimus*, Rud. ii, 1, 15 — *Malcassitis*, Mil. ii, 2, 8 — *Exoclassitis*, Rud. iii, 4, 25 — *Invoitassitis*, Rud. iii, 5, 31 — *Adaxint*, Aul. j, 1, 11 — *Impetrassere*, Mil. iv, 3, 35, Stich. i, 2, 23, Cas. ii, 3, 53, and Aul. iv, 7, 6 — *Expugnassere*, Amph. i, 1, 55 — *Reconciliassere*, Capt. i, 2, 65.

Examples of this tense would, no doubt, occur in much greater number than we now find them, if they had not been altered by copyists and editors, as *Jussit* above quoted

\* From *Ulco* or *Ulcio*, the original verb whence *Ulciscor* was deduced, and which (like *Parco parsi*, or *Fulcio fulsi*) formed its preterite *Ulsi*. — The participle *Ultus* is easily traced from the original verb — the supine being *ulcitum*, *ulc'tum*, *ul'tum*, like *fuititum*, *fule'tum*, *ful'tum*.

from Cicero, and, very probably, *Rupsit* and *Paxit* in the *Lex Talionis* quoted by A Gellius, xx, 1, where we now see *Rupit* and *Pacit*. And, had we at present a possibility of ascertaining the fact, perhaps we might find that the verb *Demo* is wholly indebted for its perfect *DemPSi* to the copyists of remote ages, who, finding some examples of *Dempsit* and *Dempsimus* (i. e. *Dem'sit*, *Dem'simus*, as *Adempsit* in Plautus above) in the future pluperfect, mistook them for the perfect indicative, and altered the regular perfect *Demi* in other places to make them agree; although the original *Emo*, with its other compounds, *Adimo*, *Eximo*, *Perimo*, all form the preterperfect in *Emi*. — See the remarks respecting the copyists, under the head "*Systole*."

I will not assert that we ought, after this form, to read *Submossis* instead of *Submosses*, in Horace, Sat. i, 9, 48: but few persons, I believe, will deny that *Faxim* and *Ausim*, instead of being defective verbs, are in reality nothing more than contractions of *Facio* and *Audeo* in what we call the pluperfect tense subjunctive, which tense has a future as well as a past signification, and which the early writers terminated in *IM* as well as *EM*, like *Navim*, *Naxem*, and many other nouns of the third declension. Thus we find in Plautus *LocassIM*, Aul. ii, 2, 51 — *NegassIM*, Asin. ii, 4, 96 — *EmissIM*, Casin. ii, 5, 39 — *ConfexIM* (i. e. *Confec'sim*), Truc. iv, 4, 49 — *Objexim* (i. e. *Objec'sim*), Pœn. i, 3, 37 — and, among the fragments of Pacuvius, fr. 280, *Arim*\*, formed from *Agi*,

\* The passage is too remarkable, not to be quoted entire, as it so pointedly proves the futurity of the termination *IM* —

..... Precor veniam, petens

Ut quæ egi, ago, *AXIM*, verrucent bene.

the obsolete preterite of *Ago*, viz. *Agissim*, *Ag'sim*, *Atim*. — Now, allowing *Facio*, in like manner, to have once made *Faci* as well as *Feci*, we may say *Facissem*, *Fac'sem*, *FaxEM* (which occurs in Plautus, Ps. i, 5, 84; as does *SubaxET* in Pacuvius, frag. 191). and *FaxIM*. — In the same manner, as *Suadeo* gives *Suasi*, *Audeo* gave *Ausi*\*, whence *Ausissem*, *Aus'sem*, *AussEM*, and *AussIM*; which, for this reason, ought probably to be written with double SS. And, as we have *Faxe* from *Farim*, so, from *Aussim*, we may reasonably suppose *Ausso*†, like *Jusso* quoted from Virgil in page 74.

Here I would just hint, that, wherever we find the word *Escit* in Lucretius, we probably ought to read *Essit* in the future pluperfect, forming *Esso*, *Essis*, &c. from *Essem*‡: for neither the Latin form -*ESCO* nor the Greek

\* Unless I be very much mistaken indeed, an example of the antique preterite *Ausi* occurs in the following passage of Plautus, *Amphit.* iv. 2 —

Id Sosiz factum 'st operâ, qui me hodie quoque præsentem *ausit*  
Indigne prævortier —

though, I grant, it may be the subjunctive after *Qui*.

† Nunc par infandum, miserisque incognita terris

Pugna subest: auferte oculos: absentibus *aussint*

Ista Deis, lateantque Jovem. (Statius, *Theb.* xi, 125.

‡ *Essem*, though commonly called the imperfect, is in reality the *pluperfect* subjunctive of the original verb *Eo*, to come into existence, or to be in existence. Some other tenses are equally miscalled. Let us see. — *Eo*, preterite *Ei* — pluperfect *Eeram*, *E'ram*, I had come into existence, or I was in existence — pluperf. subjunct. *Eissem*, *E'ssem*, I would have come into existence, or I would be in existence. — fut. subj. *Eero*, *E'ro*, I shall have come into existence, or I shall be in existence — perfect infin. *Eisse*, *E'esse*, to have come into existence, or to be in existence. Let these tenses be compared with *Memineram*, *Meminissem*, *Memineru*, *Me-*

-ΕΞΚΩ is future. In like manner, instead of *Superescit*, in Ennius, Annal. vi. 33, I would read

*Dum quidē unus homo Romā totā superESSIT.*

To conclude on this subject — I submit to the consideration of the critical reader, whether it be at all improbable that the copyists have frequently altered the text of their authors, and changed the terminations -*SIS*, -*SIT*, -*SINT*, of the future pluperfect which they did not understand, to -*SES*, -*SET*, -*SENT* of the common pluperfect, in many places where we now find the latter in a future sense — future, I mean, with respect to the time of some other verb in the sentence, as *Peperisset* (or *PeperissIT*) with respect to *Decreverunt* in the following passage from Terence, relating to a child not yet born —

..... *Gravida est* .....

*Quidquid peperisset, decreverunt tollere.* (*And.* i, 3, 14.)

Every Latin author furnishes abundant examples of the pluperfect subjunctive thus applied in a future sense, particularly Cæsar, who uses it perhaps oftener for a conditional future than for a completely past time.

*minisse*, from the obsolete *Meno*, to *mind*, *regard*, *observe*, or *commit to memory*; and all doubt will immediately vanish: or, if any yet remain, it will be removed by the learned Dr. Vincent's ingenious Hypothesis on the Greek verb ΕΩ. — See, meantime, the note on *Eximus* and *Eritis* in page 71.

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### SECT. XXX. — Verbal Increment in O and U.

*O incrementum producit: U corripit: verum.*

*U sit in extremo penultima longa futuro.*

O in the increment of verbs is always long, as *Amatōte*, *Facitōte*, &c.

Cumque loqui poterit, matrem *facitōte* salutet. (Ovid.

Hinc quoque præsidium læsæ *petitōte* figuræ. (Ovid.

The increment *U* is short, as *Sūmus*, *Possūmus*, *Volūmus*, *Malūmus*.

Nos numerus *sūmus*, et fruges consumere nati. (Horace.

Dicite, Pierides: non omnia *possūmus* omnes. (Virgil.

Si patriæ *volūmus*, si nobis, vivere cari. (Horace.

*Malūmus* et placidis ichneumona quærere ripis. (Nemesian.

But *U* in the penultima of the future in *RUS* is always long, as *Amatūrus*, *Peritūrus*, *Ventūrus*.

... *Magna sonatūrum*, des nominis hujus honorem. (Hor.

Si *peritūrus* abis, et nos rape in omnia tecum. (Virgil.

Quæ sint, quæ fuerint, quæ mox *ventūra* trahantur. (Virg.

## FINAL SYLLABLES.

### SECT. XXXI. — Final A.

*A finita dato longis.* — Ită, Posteă, deme,  
Eiă, Quiă, et casus plerōsque: at protrahe sextum,  
Cui Græcos (quot ab AS recto) conjunge vocandi.

Final *A* is long, as *Amă* and all other verbs in the same form \*, *Contră*, *Ultră*, *Extră*, *Intră*.

\* Some prosodians quote *Pută*, with the *A* short, from *Persius*, 4, 9. But the best editions have *Puto*, which is evidently preferable, in point both of sense and grammar.



*Plorā*, si sapis, o puella, plora. 38. (Martial.

*Intrā* castrorum timuit tentoria ductor. (Lucan.

*Extrā* fortunam est, quidquid donatur amicis. (Martial.

*Circā* te, Ligurine, solitudo. 38. (Martial.

*Contrā* te facies imperiosa tua est. (Martial.

*Ultrā* labores, mater, Herculeos fuge. 22. (Seneca.

*Prætereā*, *Intereā*, *Antea*, *Postillā*, being in reality nothing more than accusatives neuter joined with prepositions, ought, one would imagine, to have the *A* short: yet we find them all with the *A* long. I once supposed that this might perhaps be the effect of the cæsura: but, as we find the *A* undoubtedly long in the first two of the following examples without the aid of the cæsura, we may conclude, that, in the other instances also, it is by its own nature really long.

Petti, nihil me, sicut *anteā*, juvat . . . 22. (Horace.

Sedet *intereā* conditor altus. 14. (Boëthius.

*Postillā*, germana soror, errare videbar. (Ennius.

Nec sibi *postillā* metuebant talia verba. (Catullus.

Multaque *prætereā* vatum prædicta priorum . . . . (Virgil.

In *Postea*, however, we find the *A* common.

*Posteā* mirabar, cur non sine litibus esset . . . . (Ovid.

*Posteā*quam rursus speculatrix arva patere . . . (Victorinus.

Si auctoritatem *posteā* defugeris . . . . 22. (Plautus.

Some prosodians, I know, make a distinction in this case, asserting, that, when the *A* is short, we should read *Post ea*, as two separate words. Whether that distinction be founded in fancy or reason, I leave each reader to determine for himself. It might otherwise be supposed, that, in the line above quoted from Ovid, the *A* is not short, but that the *EA* is made one long syllable by synæresis, as in

Virgil's *Aured* (*Æn.* 1. 698). But I see no necessity for such supposition.

*Eiă* and *Ită* have the *A* short. The same is generally the case with *Quia* : yet, since we find the latter long in Phædrus, we may, upon his authority, pronounce it to be common.

... Ferret ad aurigeræ caput arboris, *Eiă*, per ipsum ...  
(*Valerius Flaccus.*)

Qui Geticâ longe non *ită* distat humo. (*Ovid.*)

Odi te, *quiă* bellus es, Sabelle. 38. (*Martial.*)

Haud (equidem credo) *quiă* sit divinitus illis ... (*Virgil.*)

Ego primam tollo, nominor *quiū* leo. 22. (*Phædrus.*)

The final *A* is likewise short in all cases of nouns, except the ablative of the first declension, and Greek vocatives from nominatives in *AS*; to which we may add the long vocative *Anchisă* (*Æneid*, iii. 475), as being supposed to come from a Doric nominative, *Anchisas*; for there is no necessity of alleging the cæsura in this case, and deriving it from a Latin nominative, *Anchisă*.

*Anchoră* de proră jacitur: stant litore puppes. (*Virgil.*)

*Musă*, mihi caussas memora; quo numine læso ... (*Virgil.*)

... *Gorgonă*, desecto vertentem lumina collo. (*Virgil.*)

Hæc etenim lasso perrumpit *Tethyă* cursu. (*Priscian.*)

*Rură* mihi et rigui placeant in vallibus amnes. (*Virgil.*)

*Armă*, viri, ferte *armă*! vocat lux ultima victos. (*Virgil.*)

*Fundă* bella gerens Balearis, et alite plumbo. (*Sil. Italicus.*)

Nunc animis opus, *Æneă*, nunc pectore firmo. (*Virgil.*)

Greek vocatives in *A*, from nouns in *AS* of the third declension, forming the genitive in *-antos*, are likewise accounted long; as *Atla*, *Thoa*, *Calcha*, *Palla*, *Peripha*, *Polydama*, &c. ex. gr.

Non hæc, o *Pallă*, dederas promissa parenti. (*Virgil.*)

Tempus, *Atlā*, veniet, tua *quo*\* spoliabitur auro... (*Ovid*.

Nevertheless, as the force of the cæsura would alone be sufficient to make the *A* long in these examples, and in every other which I can at present produce, I conceive we are justifiable in supposing (until positive *proof* be adduced to the contrary) that the vowel is in its own nature short, and only lengthened by poetic licence †; since we find such vocatives short in Greek, as

Ω ΘΟΑΝ, οὐτις ἀνὴρ τὸν ἄριστος, ὅσων σῴσῃς . . . .

*Iliad*, N, 222.

\* This *quo* makes a very awkward figure so near to *auro*, and is most probably a corruption of the original text. I hardly entertain a doubt that *Ovid* wrote

Tempus, *Atla*, veniet, tua *quom* spoliabitur auro  
Arbor —

as *Virgil*, *Geo.* 1, 493,

Scilicet et tempus veniet, *quom* finibus illis  
Agricola, incurvo terram molitus aratro,  
Exesa inveniet scabrâ rubigine pila, &c.

The word *quom* (i. e. *quum*) being usually written *quō*, an ignorant or hasty scribe might easily mistake it for *quo*.

† *Priscian* makes the vocatives in question to form *AN* after the Greek fashion, and also *AS* after the Latin. If his decision be admitted, the business becomes clear and easy; the *AN* being short, as in Greek, the *AS* long, of course, as in the nominative. His words are, “*Et sciendum est, quod in AS desinentia masculina, si NT habeant in genitivo, vocativum in AN volunt terminare more Græco, et similem hunc nominativo servare, ut o Calchan vel o Calchas, et o Pallan vel o Pallas. Virgilius tamen, auctoritate poetica, o Palla protulit in xi.*

. . . . . *Salve æternum mihi, maxime Palla —*

*et in eodem,*

*Quin ego non alio digner te funere, Palla —*

*in hoc quoque Græcorum poëtas secutus.” lib. vi.*

But, as to any difference between *Pallan* and *Palla*, the omission or re-

AIAN\*, ἐπεὶ τοὶ δακεὶ δαος μεγαδοστέ βίαντες.... Il. H, 288.

Greek vocatives in *TA*, from nominatives in *TES* (changed to *TA* in some branches of the Doric dialect), are short, as *Polydectā*, *Orestā*, *Æetā*, *Thyestā*, &c. (See Maittaire, and Clarke, on the nominative Ἰπποτοῦς for Ἰπποτοῦς, Iliad A, 175.)

Te tamen, o parvæ rector *Polydectā* Seriphi.... (Ovid.

.... Fecerunt furia, tristis *Orestā*, tuæ. (Ovid.

Non, ait, hos reditus, non hanc, *Æetā*, dedisti.... (V. Fl.

.... Tereos, aut cœnam, crude *Thyestā*, tuam. (Martial.

While on the subject of Greek nouns, it may be well to notice a question started by the learned and judicious Doctor Clarke respecting such accusatives as *Orphea*, of which we can prove to a certainty that the final *A* is short, at least in the Ionic dialect, making *Orphēā*, the two last syllables a trochee. In a note on Iliad A, 265, that critic informs us, that in the Attic dialect this *A* is *always* long, so that the word becomes *Orphēū*, the two conclud-

tion of the final *N* in *writing* must appear of little or no consequence, when we consider the stifled nasal sound of that *N* in *pronunciation*, noticed in Sect. 50, and other parts of this book. Wherefore, granting, that, in the verses which I have above quoted from Virgil and Ovid, these poets actually did not write the final *N*, yet, as they probably still retained its nasal sound, that alone (without the aid of cæsura) would, in either example, have been sufficient to make the syllable long by its position before the following consonant, as we see in *tūsus* from *tunsus*, *trāduco* from *transduco*, &c. &c.

\* Though different from the examples above quoted, it may be well to notice here a short vocative in *A*, from a long nominative, viz. *Avā*, which several times occurs in Homer and Callimachus: e. gr.

Ζεῦ ANA, δὸς τινασθαι, ἃ μὲ προτιγὸς καὶ σφγγ. (Iliad, Γ, 351.

ing syllables an iambus; the quantity of the accusative being regulated in both cases, he says, by that of the genitive, which we know to be *Orphēōs* in the Ionic, and *Orphēōs* in the Attic. Without presuming to combat the opinion of a man so far my superior in genius and learning — especially where I see that opinion supported by so many proofs of the Attic quantity quoted from Attic writers — I shall only observe, that, if such Greek names were to be sounded with their proper quantity in Latin — as it appears reasonable that they should — we never could have *Orphēā* a dactyl, unless there were some third accusative case which Dr. Clarke has not mentioned. But Horace, who certainly understood the rules of Greek versification at least as well as any modern critic, makes an unquestionable dactyl of *Orphēā*, in *Od. i.*, 12, 8\* — Ovid also makes *Thēsēā* a dactyl in the latter half of a pentameter, *Epist. x.*, 34, and again in verse 110 † — to say nothing of numerous additional examples that might be quoted from him and other poets, particularly Statius, whose writings abound with such accusatives, and in such positions, that a considerable number of his verses must sound very inharmonious indeed, unless the *EA* be pronounced as two short syllables. Are we, then, to suppose that Horace and Ovid wilfully violated the rules of prosody? For the reason alleged in my remarks under “*Diastole*,” (Sect. 52) I do not think the supposition admissible: and we must rather look for another accusative,

\* Unde vocalem temere insecutæ

*Orphēā* silvæ. (37, 13)

† Excitor, et summā *Thēsēā* voce voco.

Illic, qui silices, *Thēsēā*, vincat, habes.

neither Attic nor Ionic, which shall have both the *E* and the *A* short in *Orphea*, and every other noun declined like it. Now that accusative is found in the common dialect, which, giving *Ορφεος* in the genitive, must therefore, according to Dr. Clarke's rule, give in the accusative *Ορφεα*, a dactyl. And, since Homer frequently took from that dialect the genitives *Ατρεος*, *Τυδιδος*, *Οδυσσεος*, &c. &c. we may fairly presume that he took from it also the accusative. In reply, therefore, to the learned critic's query, we may venture to assert, that, in the line of Homer above mentioned,

(ΘΗΣΕΑ τ' Αιγείδην, επιεικελον αθανάτοισι) . . . . .

*Θησεα* forms a legitimate dactyl; reserving to ourselves the privilege of recurring to the Attic dialect, when forced to it by necessity. But that necessity does not exist in the present case, nor in any other where we can conveniently scan such accusatives as dactyls, nor indeed at all in Homer's versification, where if we should find an instance of such an accusative with the final vowel long, we can as easily reconcile ourselves to a diastole of the *alpha*, as we do to that of the *e-pi-si-lon* and short *iöta* in similar positions, where Atticism is wholly out of the question.

The numerals in *GINTA* are more generally found long, though they sometimes occur short.

Sanguine Romano, *sexagintä*que triumphis. (*Petronius*.)

*Trigintä* toto mala sunt epigrammata libro. (*Martial*.)

*Sexagintä* teras cum limina mane senator. (*Martial*.)

*Sexagintä* minas, seu vis, sex millia drachmas. (*Priscian*.)

Mutua quod nobis ter *quingagintä* dedisti. (*Martial*.)

Ter *trigintä* quadrum partes per sidera reddant. (*Manilius*.)

If it should be suspected, that, in the third and fifth of

those examples, *Seraginta* and *Quinquaginta* are only errors of the transcribers for *Seragena* and *Quinquagena*, at least that suspicion cannot attach to the fourth or sixth: and it may be well to recollect that the Greek termination *KONTA*, whence the Latin *GINTA* is evidently borrowed, has the final vowel short, as in the line

Τοις δ' ἅμα τεσσαραΚΟΝΤΑ μίλαιναί νηες ἱκοντο —

and many other instances, in the enumeration of the fleet, *Iliad* B.

*Contra*, likewise, and *Juxta*, are usually long in the more polished writers, though sometimes found short.

.... *Contrā* collegæ jussa redisse sui. (*Ovid.*)

Ingens ara fuit, *jurtā*que veterrima laurus. (*Virgil.*)

Quis pater aut cognatu' volet vos *contrā* tueri? (*Ennius.*)

*Contrā* jacens Cancer, patulam distentus in alvum. (*Manil.*)

.... Lumina, Callisto *jurtā* Lycaonida. (*Catullus.*)

The final *A* is short in the names of the Greek letters, *Alphā*, *Betā*, &c.

Hoc discunt omnes ante Alpha et *Betā* puellæ. (*Juvenal.*)

Quod *Alphā* dixi, Codre, penulātorum . . . 23. (*Martial.*)

## SECT. XXXII. — Final E.

*E brevia.* — *Primæ quintæque vocabula produc,*  
*Atque Ohē, Fermēque, Ferēque, Famēque, Docēque*  
*Et socios — plurale Melē, Tempē, Pelagēque,*  
*Et Cetē — necnon adverbia cuncta secundæ,*

*Exceptis Infernē, Supernē, Benē, ac Malē. — Præter Encliticas ac syllabicas, monosyllaba produc.*

Final *E* is mostly short, as *Natē, Fugē, Legē, Legerē, Nempē, Deindē, Illē, Quoquē, Pænē.*

*Illē* dolet vere, qui *sinē testē* dolet. (Martial.

Jupiter est *quodcumquē* vides, *quocumquē* moveris. (Lucan.

*Frangē* toros, *petē* vina, rosas *capē, tingerē* nardo. (Mart.

Sic, ne perdiderit, non cessat *perderē* lusor. (Ovid.

*Millē* mali species, *millē* salutis erunt. (Ovid.

*Exception.* — The final *E* is long in all cases of the first declension, as *Tydidē, Calliopē*, to which we may add those Doric vocatives *Ulyssē* and *Achillē*, though it is to be observed that *Achillē* is found in Propertius (iv, 12, 40) with the *E* short, by apocope from *Achilleu*.

The final *E* is also long in the ablative of the fifth declension, as *Rē, Diē*, together with their compounds, *Quarē, Hodiē, Pridiē, Quotidiē*, and in the contracted genitive and dative, as *Diē, Fidē*, — *Famē*, with the *E* long, comes under the fifth declension.

*Ohē, Fermē, Ferē*, likewise make the *E* long.

Tros *Anchisiadē*, facilis descensus Averni. (Virgil.

Hanc tua *Penelopē* lento tibi mittit, Ulysse. (Ovid.

Et, quamquam sævit pariter *rabieque famēque* . . . (Ovid.

*Rabiē* ferā carens, dum breve tempus animus est. 34.

(Catullus.

Effare: jussas cum *fidē* pœnas luam. 22. (Horace.

Consumit horas, et *diē* totā sedet. 22. (Martial.

Quæ mens est *hodiē*, cur eadem non puero fuit? 42. (Hor.



Ille quidē procul est; ita *rē* cogente, profectus. (*Ovid.*  
*Quarē* non juvat hoc, quod estis, esse? 38. (*Martial.*  
 Libra *diē* somnique pares ubi fecerit horas. (*Virgil.*  
 Prodiderit commissa *fidē*, sponsumve negarit. (*Horace.*

*Exception II.* — The second person singular of the imperative of the second conjugation has the *E* long, as *Docē*, *Monē*, *Vidē*, *Respondē*, *Cavē*, &c. Yet *Cavē* often occurs with the *E* short; sometimes also *Valē* and *Vidē*, and, in one instance, *Respondē*.

*Salvē*, *Pæoniæ largitor nobilis undæ.* (*Claudian.*

Tu *cavē* nostra tuo contemnas carmina fastu. (*Tibullus.*

Idque quod ignoti faciunt, *Valē* dicere saltem. (*Ovid.*

... Auriculas? *Vidē*, sis, ne majorum tibi forte... (*Pers.*

*Vidē*, ne dolone collum compungam tibi. 22. (*Phædrus.*

Si, Quando veniet? dicet; *respondē*, Poëta... (*Martial.*

Some editors, indeed, under the idea of *correcting* this last verse, have corrupted it, and given

Quando venit? dicet: tu *respondeto*, Poëta....

But no correction was necessary; for the ancients had *respondere* of the third conjugation, as well as *respondere* of the second: witness Manilius, 5, 737 —

Sic etiam magno quædam *respondere* mundo

Hæc natura facit, quæ cæli condidit orbem.

In like manner, the short *Cavē*, *Valē*, and *Vidē*, came, no doubt, from obsolete verbs of the third conjugation. With respect to *Cavē*, this is rendered more than probable by the anecdote of the *Caunian* figs, noticed in page 3, which shows that the *E* of *Cave* must have been pretty commonly pronounced short in prose.

*Exception III.* — The final *E* is long in those Greek

neuters plural, *Melē, Tempē, Pelagē, Cetē, Cacoëthē*; with any others of the same kind, which may occur.

*Cunctaque prosiliunt cetē, terrenaque Nereus.... (Claud. Parvumne Iolcon, Thessala an Tempē petam? 22. (Seneca. Et cycnea melē, Phœbeaque, dædala chordis.... (Lucret. At pelagē multa, et late substrata videmus. (Lucretius.*

*Exception IV.*—Adverbs formed from nouns of the second declension have the final *E* long, as *Placidē, Valdē* or *Validē, Maximē, Minimē, &c. &c.*—except *Benē, Malē, Infernē, and Supernē.*

*Excipe sollicitos placidē, mea dona, libellos. (Martial. Nil benē cum facias, facis attamen omnia belle. (Martial. Tecta supernē timent: metuunt infernē cavernas... (Lucr. Terra supernē tremit, magnis concussa ruinis. (Lucretius. ... Remorum recta est; et recta supernē gubernat. (Lucr.*

These three lines from Lucretius prove that the common reading is perfectly justifiable in Horace, *Od. ii, 20, 11,*

. . . . . *Album mutor in alitem*

*Supernē*: nascunturque, &c;

and that there was no necessity for Monsieur Dacier to remedy a supposed violation of quantity by that inharmonious alteration of the text,

*SuperNA: NAscunturque....*

especially as Horace uses the same word *Superne* in exactly the same sense, *Art. Poët. 4.*

Adjectives neuter of the third declension, used as adverbs, retain the original quantity of their final *E*, which is short, as *Sublimē, Suavē, Dulcē, Facilē, Difficilē, &c.*

*Impunē*, also, whether etymologists choose to derive it

from a lost adjective of the third or of the second declension, has the *E* short. — The final vowel is likewise short in the adverb *Herē*, and in *Herculē*.

Cantantes *sublimē* ferent ad sidera cycni. (Virgil.

*Suavē* locus resonat voci conclusus. Inanes . . . (Horace.

*Dulcē* Venus risit: nec te, Pari, munera tangant. (Ovid.

Haud *impunē* quidem; nec talia passus Ulysses. (Virgil.

Et positum est nobis nil *herē* præter aprum. (Martial.

Experiar calamos, *herē* quos mihi doctus Iolas . . . (Calph.

. . . Verterat in fumum et cinerem, non (*Herculē*) miror . . .

(Horace.

*Exception V.* — Monosyllables ending in *E*, as *Mē*, *Tē*, *Sē*, and *Nē* (*lest* or *not*), are long — except the enclitic particles *Quē*, *Vē*, *Nē* (interrogative), and the syllabic additions *Ptē*, *Cē*, *Tē*, *Dē*, as in *Sudptē*, *Nostrāptē*, *Hoscē*, *Tutē*, *Quamdē*.

Extincti *mē*, *tē*que, soror, populumque, patresque. (Virg.

*Nē*, pueri, *nē* tanta animis adsuescite bella. (Virgil.

Tantanē vos generis tenuit fiducia vestri? (Virgil.

Hinc omnis pendet Lucilius. Hoscē secutus . . . (Horace.

O Tite *tutē* Tati tibi tanta tyranne tulisti. (Ennius.

Nostrāptē culpā facimus, ut malos expediat esse. 26. (Ter.

Jupiter! haud muro fretus magi, *quamdē* manū vi.

(Ennius.

### SECT. XXXIII. — Final I and Y.

*I produc.* — *Brevia Nisī cum Quasī, Græcaque cuncta.* —  
*Jure Mihī varies, Tibīque, et Sibī; queis Ibī Ubīque*

*Junge, et Utī. — Cū corripias dissyllabon : atqui  
Cui plerumque solet monosyllabon esse poëtis. —  
Sicutī corripiunt, cum Necubī, Sicubī, vates.*

The final *I* is mostly long, as in *Dominī, Classī, Fierī, Audirī, Filī, Ovidī.*

*Invia Sarmaticis dominī lorica sagittis. (Martial.*

*Sic fatur lacrymans, classīque immittit habenas. (Virgil.*

*Pastores! mandat fierī sibi talia Daphnis. (Virgil.*

*Hinc exaudirī gemitus, iræque leonum. (Virgil.*

*Sī metuis, sī prava cupis, sī duceris irā. (Claudian.*

*Atquī, digna tuo sī nomine munera ferres . . . (Martial.*

*Ollī respondit rex Albū Longū. (Ennius.*

*Ah miser et demens! vigintī litigat annis. (Martial.*

*Nolī nobilibus, nolī conferre beatis. (Propertius.*

*Magne genī, cape thura libens, votisque faveto. (Tibullus.*

*Exception. —* The final vowel is generally short in *Nisi* and *Quasi*.

*Ascendi, supraque nihil, nisi regna, reliqui. (Lucan.*

*Plurima dum fingis, sed quasi vera refers. (Martial.*

Lucretius, nevertheless, has *Quasi* with the *I* long —

*Et, devicta quasi, cogatur ferre patique (2, 291) —*

and four similar examples occur in Avienus, *Phæn.* 554, 1465, 1567, and 1654: but all these may perhaps be attributed to the cæsure. In the following verse, however, from Statius (*Silv.* 4, 3, 59) the cæsure cannot with equal probability be supposed to have lengthened the final *I* of *Nisi* —

*His parvus (Lechiæ nisi vetarent) . . . 38.*

The final *I* and *Y* are short in Greek words, as *Moly* —

in vocatives of the third declension, as *Tiphÿ*, *Chelÿ*, *Tethÿ*, (but not in *Tethÿ*, the contracted dative for *Tethyi*) *Theti*, *Pari*, *Daphnÿ* (but not in *Simoÿ*, or such others as form *ENTOS* in the genitive) — sometimes in the dative singular, as *Palladi*, *Minoidi*, *Tethyi*\* (the *I* of such datives being always short in Greek, unless rendered long by position or poetic licence) — and datives and ablatives plural in *SI*, as *Heroisÿ*, *Dryasÿ*, *Hamadryasÿ*, *Thyniasÿ*, *Charisÿ*, *Lemniasÿ*, *Troasÿ*, *Ethesi*, *Schemasi* †, &c.

Ne pete Dardaniam frustra, *Theti*, mergere classem. (*Stat.*  
*Molÿ* vocant superi: nigrâ radice tenetur. (*Ovid.*

Cedamus, *chelÿ*: jam repono cantus. 38. (*Statius.*

Quid tibi cum patriâ, navita *Tiphÿ*, meâ? (*Ovid.*

Quam *Tethÿ* ‡ longinqua dies, Glaucoque repostam . . .

(*Valerius Flaccus.*

*Palladi* litoreæ celebrabat Scyros honorem. (*Statius.*

\* The authorities, quoted for these short datives, render it not improbable, that Virgil, although he elsewhere used *Orphei* as a spondee by synæresis, intended it as a dactyl, in *Ecl.* 4, 57 —

. . . . *Orphei* Calliopea, Lino formosus Apollo.

† *Ethesi* is found in the remains of Varro, from whom *Schemasi* is also quoted: *Lemniasÿ* occurs in Ovid, *Art.* iii, 672 — *Dryasÿ*, *Hamadryasÿ*, *Thyniasÿ*, in Propertius, 1, 20 — *Charisÿ* in the same author, iv, 1, 75, as amended by Burmann — In imitation of which examples, I would recommend to my youthful readers to use, not the Latin termination *ADIBUS* or *IDIBUS*, but the Greek *ASI* or *ISI*, for the datives and ablatives plural of feminine patronymic or gentile names in *AS* or *IS*, such as *Lesbis*, *Sestis*, *Nereis*, *Lesbias*, *Sestias*, *Appias*, &c. Nor am I singular in this opinion: for the late learned and ingenious Gilbert Wakefield, with due attention to classic propriety, wrote *Charisÿ* and *Pierisÿ* in the dedicatory poem prefixed to his truly valuable edition of Lucretius.

‡ It is to be observed that some editions here give *Thetidi*.

... Morte, ferox Theseus, qualem *Minoidi* luctum...

(*Catullus*.)

Luce autem canæ *Tethyi* restitutor.

(*Catullus*.)

Edidit hæc mores illis *heroisin* æquos.

(*Ovid*.)

*Troasin* invideo; quæ si lacrymosa suorum....

(*Ovid*.)

the *N* making no difference in the quantity, and being added (as every Greek scholar knows) merely to obviate the hiatus at the meeting of the two vowels, as we say in English *AN Artist*, not *A Artist*.

Grammarians assert that the *I* is always long in the adverb *Uti*; and it is true that we often find it so, as

Magis relictis non *utī* sit auxili. 22. (*Horace, Epod. 1.* to which may be added *Horace, Od. 3, 28, 6 — Od. 4, 5, 6, and 35, &c.* But we also read it short in *Lucretius, 2, 536, Lucilius, frag. 5, and a verse of Ennius* quoted by *A Gellius, 3, 14, viz.*

Sic *utī* quadrupedem cum primis esse videmus... (*Lucret.*

Sic *utī* mechanici cum alto exsiluere petauro... (*Lucilius*.)

Sic *utī* siqui' ferat vas vini dimidiatum... (*Ennius*.)

and, as a further proof that the *I* may be short in the simple *Uti*, we find it so in its compound *Utīnam*, which indeed I do not recollect to have ever seen with its middle syllable long. — It is also short in *Utique*.

Ars *utinam* mores animumque effingere posset. (*Martial.*

Tertiam addamus necesse est *utique* correpti soni. 36.

(*Terentianus Maurus*.)

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*Exception II.* — *Mihī*\*, *Tibī*, *Sibī*, *Ubī*, *Ibī*, have the final vowel common.

\* The contracted dative, *Mī*, formed by crasis from *Mihi*, is, of course, necessarily long, as

Cur *mihi* non eadem, quæ *tibi*, cœna datur? (*Martial*.  
Tecum *mihi* discordia est. 29. (*Horace*.

Datur *tibi* puella, quam petis, datur. 22. (*Virgil*, *Catalect*.

Dum *sibi* nobilior Latonæ gente videtur. (*Juvenal*.

... *Sibi*que melius quam Deis notus, negat. 22. (*Seneca*.

... Venalesque manus: *ibi* fas, *ubi* maxima merces. (*Lucan*.

Instar veris enim vultus *ubi* tuus... 44. (*Horace*.

Ter conatus *ibi* collo dare brachia circum. (*Virgil*.

*Cui*, when used as a dissyllable, generally has the *I* short\*.

Mittat, et donet *cūcumque* terræ. 37. (*Seneca*, *Troas*, 852.

to which may be added four other unquestionable examples from *Martial*, 1, 105 — 8, 52 — 11, 72 — 12, 49 — besides several from *Terentianus Maurus*; whence we may conclude that *Juvenal* also used *cūl* as two short syllables in the following line, instead of intending it for a spondaic verse —

... Cantabat patriis in montibus: et *cūl* non tunc...

In the following lines, however, the *I* is long —

Ille, *cūi* ternis Capitolia celsa triumphis

Sponte deūm patuere, *cūi* freta nulla repostos

Abscondere sinus... (*Albinus*.

Here perhaps the length of the *I* may be attributed to the cæsure: but, as the other datives, *Mihi*, *Tibi*, *Sibi*, have the final vowel sometimes long without the influence

*Lesbia mi*, præsentē viro, mala plurima dicit. (*Catullus*.  
and so in numerous other instances. — In the following verse of *Ennius*, however, we find *Mi* formed by apocope, and remaining short —

Ingens cura *mi* cum concordibus æquiparare. (*Annal*. 2, 5.

\* But we find no example of *Cui* otherwise employed than as one long syllable, in *Virgil*, *Horace*, *Ovid* — at least none in which it can be proved that the poet intended it for two syllables.

of the cæsura, it appears reasonable to suppose that the case is the same with the dissyllable *Cui*, and that, like them, it has the *I* common.

SECT. XXXIV.—*Final O.*

*O datur ambiguis. — Græca et monosyllaba produc,  
Ergō pro caussâ, ternum sextumque secundæ,  
Quis etiam jungas adverbia nomine nata. —  
Sed Citō corripies, Immō, et Modō. — At hæc variantur,  
Postremō, Serō, pariter Porroque, Retrōque,  
Idcirco, atque Ideō, simul his conjunctio Verō.*

The final *O* is common, as *Quandō*, *Catō*, *Apollō*, *Duō*, *Ambō*, *Octō*, *Amō* and other verbs, *Egō*, *Homō*, &c. &c. *Quandō* pauperiem, missis ambagibus, horres. (*Horace*. *Quandō* ratem ventis, aut credat semina terris. (*Germanicus*. Tu produxisti nos *endō* luminis auras. (*Ennius*. *Endō* mari magno fluctus extollere certant. (*Ennius*. Sit *Catō*, dum vivit, sane vel Cæsare major. (*Martial*. Quis te, magne *Cutō*, tacitum, aut te, Cosse, relinquat? (*Virgil*. . . . Miscuit. Elysium possidet *ambō* nemus. (*Martial*. *Ambō* florentes ætatibus, Arcades ambo. (*Virgil*. Nam melius *duō* defendunt retinacula navim. (*Propertius*. Europamque Asiamque, *duō* vel maxima terræ Membra . . . . (*Ausonius*. *Ergō*, metu, capiti Scylla est inimica paterno. (*Virgil*. *Ergō* sollicitæ tu caussa, pecunia, vitæ es! (*Propertius*.

With respect to the *O* of verbs, being copied from the



Greek *O-mega*, we might naturally expect that it should be long. Accordingly, the poets of or near the Augustan age most commonly used it so. They, however, sometimes made it short — though seldom, yet sufficiently often to prove that they held it to be common, as it likewise had been in the more remote age of Ennius. — Statius, Martial, and their contemporaries and successors, very frequently made it short.

Horrida Romuleum certamina pangō duellum. (*Ennius*.

Torquatus, volō, parvulus . . . 46. (*Catullus*.

. . . Nesciō; sed fieri sentio, et excrucior. (*Catullus*.

Desinō, ne dominæ luctus renoventur acerbi. (*Tibullus*.

Nunc volō subducto gravior procedere vultu. (*Tibullus*.

Non ego veliferā tumidum mare findō carinā. (*Propertius*.

Vel caligineo laxanda reponitō fumo. (*Gratius*.

Te petō, quem merui, quem nobis ipse dedisti. (*Ovid*.

Exemplumque mihi conjugis estō bonæ. (*Ovid*.

Protinus ut moriar, non erō, terra, tuus. (*Ovid*.

Nesciō quid certe mens mea majus agit. (*Ovid*.

. . . Dixerō quid, si forte jocosius, hoc mihi juris . . . (*Hor*.

Ni te visceribus meis, Horati,

Plus jam ditigō, tu tuum sodalem . . . 38. (*Mæcen*.

Prandē, potō, cano, ludo, lavō, cænō, quiesco. (*Mart*.

Captō tuam, pudet heu! sed captō, Pontice, cœnam. (*Mart*.

The gerund in *DO*, being in reality nothing else than a dative or ablative of the second declension, might naturally be expected to be long: and accordingly we find it so in the best authors: yet we also find a few, indeed very few, examples of it with the *O* short: but not a single one, I believe, that can with certainty be quoted as authority, is to be found in any writer of the Augustan age\*.

\* The following passage in Ovid, ep. 9, 126, is rendered extremely

Unus homo nobis cunctando restituit rem. (Ennius.  
 Omnia si pergas vivendō vincere sæcla. (Lucretius.  
 Frigidus in pratis cantandō rumpitur anguis. (Virgil.  
 Altaque, posse capi faciendō, Pergama cepi. (Ovid.  
 Plurimus hic æger moritur vigilandō: sed illum... (Juv.  
 Sic variorum tam longa dies renovandō dolores... (Ter. Maur.  
 Quæ nōsti, meditandō velis inolescere menti. (Ausonius.)

*Exception.* — Monosyllables in *O* are long\*, as *Prō*, *Prōh* (the *H* not being accounted as a letter), the interjection *O*†, the datives and ablatives of the second declension, as *Somnō* — Greek cases written in the original with an *O*-*mega*, as *Androgeō*, *Athō*, *Clīō*, *Alcētē* — likewise *Ergō*, signifying “for the sake or on account of.”

*ō* patribus plebes, *ō* digni consule patres! (Claudian.  
*Prō* molli violā, *prō* purpureo narcisso.... (Virgil.

dubious by the various readings: the same is the case with the verse from Tibullus, 3, 6, 3: and, as to a line quoted from Germanicus, Phæn. 176, it must appear still more suspicious to any critic who examines the context.

Fortunam vultus fassa tegendō suos. (Ovid.

Aufer et ipse meum pariter medicandō dolorem. (Tibullus.

\* Among the long monosyllables are usually reckoned the verbs *Do* and *Sto*. It is true that we do not find them short; nor am I an advocate for shortening the *O* in these or any other verbs. Yet I believe that the circumstance of our always finding *Do* and *Sto* long is purely accidental, and that they do not differ in that respect from all other verbs, since the *Ō* is common in their compounds. But no poet, who had any ear, would have made those monosyllabic verbs short, because they would have been nearly lost in the reading, if the voice had not dwelt on them as long syllables.

† For an example of *O* made short, when not elided before a vowel, see “*Synalæphe*,” sect. 49.

Flaventesque abscissa comas, *Prōh* Jupiter! . . . (Virg.  
*Aurō* pulsa fides, *aurō* venalis iura. (Propertius.  
 Emptor; musis et *Placō* tradidit annos. (Martial.  
 Adfuit *Alectō* brevibus torquata colubris. (Ovid.  
 In scribis letum *Androgēō* . . . non pendere pueras. . . (Herg.  
*Argō*, quā vacti Argivi delecti viri. 22. (Ennius.  
 Quondam ego tentavi *Clotō*que, duasque sorores. (Petr.

*Ego* and *Homo*, according to Lily's and the Eton grammar, are hardly to be found with the final vowel long—"vix producta leguntur." Here, however, I quote, or refer to, three and twenty examples of *Homō* long, and a few of *Egō* \*.

*Homō*, qui erranti comiter monstrat viam. . . 22. (Ennius.  
 Insulsissimus est *homō* †, nec sapit pueri instar. 3. (Catull.  
 Miraris, Aule? Semper bonus *homō* tūc est. 23. (Mart.  
 Ne nesciret *homō* spem sibi luminis. 44. (Prudentius.  
 To which may be added, Ennius, Annal. 1, 106—4, 2—6, 33—7, 68—8, 4—Lucilius, Sat. 1, 19—11, 19—incert. 130—Lucretius, 1, 67—Catullus, 82, 2—Horace, Sat. 1, 2, 31—Virgil, *Æn.* 9, 783—Prudentius, Apoth. 25—ib. 164—ib. 605—const. Symm. 2, 185—2, 327—Hamart. 151—Psychom. 365—besides numerous examples of the compound, *Nemo*.

\* It is worthy of remark, that Terentianus Maurus, in framing an example of a particular species of verse, where accurate precision is required, expresses a doubt whether the reader will admit *Ego* to have the O short, so as to form a *pariambus* (or *pyrrichius*) which foot consists of two short syllables. His words are—

Si *pariambus* *Egō* aut *Modō* vel *Puto*, quem dabimus, sit.

(De Metr. 292.

† In all the other verses of the piece which has furnished this example, and which consists of twenty-six lines, Catullus has uniformly made the third foot an amphimacer.

Sed nunc repare egē vicissim te vale. 22. (Palladius.)

Fateor. Quidni fateari, egō quod viderim? 22. (Plaut.)

Huic egō, juvenes, lectum, vallatūque palatium. . . 3.

(Catullus.)

Audis egō prius cunctas violare pudores? (Cato.)

. . . Sicut egō, solus, die quoque pauperior. (Ausonius.)

*Exception II.* — Adverba formed from nouns have the final O long, as *Subitō*, *Meritō*, *Multō*, &c.

. . . Parvum tigillum, missum quod *subitō* vadis. . . 22.

(Phædrus.)

Hac derideri fabulā *meritō* potest. . . . 22. (Phædrus.)

Addo, quod iste tuus, tam *rarō* prœlia passus. . . . (Ovid.)

But the last syllable is short in *Modō*, *Quomodō*, *Dummodō*, *Postmodō*, *Citō*, *Immodō*.

Fortunata domus, *modō* sit tibi fidus amicus. (Propertius.)

*Dummodō* purpureo spument mihi dolia musto. (Propert.)

*Postmodō* tu pœnas, barbara, morte dabis. (Pseudo-Albinus.)

Quidquid habent omnes, accipe, *quomodō* das. (Martian.)

Quo levis a nobis tam *citō* fugit amor? (Ovid.)

. . . Vendere: nil debet: fœnerat *immodō* magis. (Martian.)

The adverb *Serō*, the conjunction *Verō*, as likewise *Porro*, *Retrō*, *Idcirco*, *Postremō*, have the final O common.

Imperium tibi *serō* datum: victoria velox. . . (Claudian.)

*Serō* domum est reversus titubanti pede. 22. (Phædrus.)

. . . Quod petimus: sin *verō* preces et dicta superbus

Respuerit. . . (Valerius Flaccus.)

Pascuntur *verō* silvas, et summa Lycæi. (Virgil.)

Vester *porro* labor secundiior, historiârtium

Scriptores,

(Juvenal.)

Quid *porrō* tumultis opus est? aut ulla requiris? . . . (*Lucan.*

Atque anima est animæ *proporrō* totius ipsa. (*Lucretius.*

. . . Unde *retrō* nemo. Tulumus Oceani minas, 22. (*Seneca.*

Feroque viso, rettulit *retrō* pedem. 22. (*Phædrus.*

*Idcirco* gemellum vocitârunt choriambon. 51. (*Ter. Maur.*

*Idcirco* certis dimensum partibus orbem . . . (*Virgil.*

Et Scauros, et Fabricios; *postremō* severos. . . (*Juvenal.*

*Postremō*, quoniam incultis præstare videmus. . . (*Lucret.*

*Ideō*, likewise, has the *O* common,

An *ideō*\* tantum veneras, ut exires? 23. (*Martial.*

Ire jam nunc *ideō* nobis visum† est consultius. 36.

(*Terentianus Maurus.*

. . . Vulneribus quæsitâ meis: *ideōne* tot annos. . . (*Claud.*

*Adeo* frequently occurs with the *O* long; and I cannot produce an example in which it is short: but, from its affinity to *Ideo*, I have not a doubt, that, like *Ideo*, it had the *O* common.

Usque *adeōne* times, quem tu facis ipse timendum? (*Lucan.*

*Profectō* and *Illicō* are found with the final vowel short —

. . . Addas, hexameter *profectō* fiet. 38. (*Ter. Maurus.*

*Illicō* barbaries: necnon sibi capta videri . . . (*Sid. Apoll.*

but it is evident from their derivation (*pro factō* — *in locō*) that the final *O* could not be naturally and constantly short; though I have not at hand an example of either word, in which it is unquestionably long.

\* In all his *scanzons* (nearly eight hundred in number) Martial has not a single instance of a spondee in the second place.

† The *um* is not elided here, but made short — a practice very frequent with Terentianus Maurus.

SECT. XXXV. — Final U, B, D, T.

U *produo*. — B, D, T *puram, corripe semper*.

U final is generally long; as *Cornū*, *Manū*, and such Greek vocatives as *Panthū* and *Melampū*, which, being written in the original with the diphthong *ou*, must necessarily have the U long in Latin.

*Nec mora, curvavit cornū, nervoque sagittam . . .* (*Ovid.*  
*Quo res summa loco, Panthū? quam prendimus arcem?*

(*Virgil.*

*Quid furtim lacrymas? Illum, venerande Melampū . . .*

(*Statius.*

*Tela manū miseri jactabant irrita Teucris.* (*Virgil.*

*Tantaleæ poterit tradere poma manū\*.* (*Propertius.*

*Quod sumptum atque epulas victū præponis honesto.*

(*Lucilius.*

*Exceptions.* — *Indū* and *Nenū* have the U short. It is likewise so in those words naturally ending with short ūS, in which the final S suffers elision, to preserve the syllable from becoming long by its position before a consonant at the beginning of the following word, as *Plenū* for *Plenus*.

\* This verse, with the accompanying line from Lucilius, will satisfy the scruples of those who refuse to acknowledge *Curru*, *Metu*, *Venatu*, &c. as datives in the following and other passages —

*Parce metu, Cytherea . . . . .* (*Virgil, Æneid i, 261.*

*. . . . ., Curruque volans dat lora secundo.* (*Æn. i, 160.*

*Venatu invigilant pueri . . . . .* (*Æn. ix, 605.*

... *Indū manu validas potis est moderanter habenas.* (*Lucr.*  
*Nenū queunt rapidi contra constare leones.* (*Lucretius.*  
*Ille vir haud magnā cum re, sed plenū' fidei.* (*Ennius.*

Concerning this elision of the final *S*, which was very frequent with the earlier poets, see the remarks under "*Ecthlipsis*."

Final syllables ending in *B* or *D* are short\*, as *ab*,  
*Quid*, *Illud*, and likewise those in *T* pure — that is to say,  
*T* with a vowel immediately before it, as *et*, *at*, *Tot*, *Quot*,  
*Amat*; for, if there be another consonant joined with the  
*T*, the vowel is necessarily long by position, as *est*, *ast*,  
*Amant*. — *Aut* also is long, on account of the diphthong.  
*Ipse docet quid agam. Fas est et ab hoste doceri.* (*Ovid.*  
*Dixit: at illa furcens, acrique incensa dolore...* (*Virgil.*  
*At mihi jam videor patriā procul esse tot annis.* (*Ovid.*  
*Sed quoniam mores totidem, totidemque figuræ...* (*Ovid.*  
*Tot mala sum passus, quot in æthere sidera lucent.* (*Ovid.*  
*Luce sacrā requiescāt humus, requiescāt arator.* (*Tibullus.*  
*Ducit Itonæos, et Alalcomenea Minervæ*  
*Agmina †.* (*Statius, Theb. 7, 330.*

With respect to the *T*, however, an exception must be  
made of those third persons singular of the preterperfect  
tense, which contract *IVIT* or *IIT* to *IT*, or *AVIT* to  
*AT*; the *IT* and the *AT* being in these cases long, as  
*Quo tibi fervor abit, aut quo fiducia fati?* (*Lucan.*

\* Except *Haud*, which is long on account of the diphthong.

† This passage, together with Pyrrhus's inscription —

Τους θυμους ὁ Μολισσος ΙΤΩΝΙΑΙ θυρον ΑΘΑΝΑ.

Πυρρος ἀπὸ Σπαρτῶν ἐκρίμασε Γαλατταν, &c.

may serve to determine the meaning of *Αλαλομένης Αθην* in Homer,  
*Iliad 4, 8.*

... Quo non dignior has *sedit* habemas. 38. (Statius.  
 Flamma petis altum: propior locus aëra cepit. — (Ovid.

In these examples, as in numerous others which might be quoted (particularly from Lucan, who furnishes perhaps a greater number than all the other poets together) the length of the *IT* must not be attributed to the power of the *cæsure*, since that syllable is formed by a *crasis* of two short *IE* into one long — *Abiit*, *Abiit*, &c. as *Tibicen* is formed from *Tibicen*, and *Perimus* of the preterite from *Peritimus* in the following verse of Ovid, Art. 3, 607,

*Callida prosiliat, dicatque ancilla, "Perimus" —*

or, even if it were proved, that, without *crasis*, *Redit* was formed from *Redit* by a *syncope* of the *VE*; still the remaining *I* must be long, because it was already long before the *syncope* took place.

*Britæ animi virtutem, estringere ut areta . . .* (Lucretius.  
 ... *Disturbat* urbes, et terræ motus obortus. (Lucretius.

In these contractions, the *A* was naturally long, before the *syncope* was made, and therefore must continue long, as it does in other persons and tenses, *Amā verunt amā runt*; *Amā verant amā rant*; *Amā verint amā rint*; *Amā vit amūt* — or thus, *Amāvit* or *Amāvit*, *amāvit*, *amūt*.

Similar instances of contraction occur in Virgil, *Geo.* 1, 279, *Æn.* 7, 363, *Æn.* 8, 141 — Ovid, *Fast.* 6, 769, viz.

*Cœcumque Iapetumque credit, sævumque Typhœa.* (Virgil.

*At non sic Phrygius penetrat Lacedæmonia pastor;*

*Ledæamque Helenam Trojanas vexit ad urbes?* (Virgil.

*At Mæiam (auditis si quidquam credimus) Atlas,*

*Idem Atlas generat, cœli qui sidera tollit.* (Virgil.

*Postera lux melior: superat Masinissæ Syphacem,*

*Et cecidit telis Asdrubal ipse suis.*

(Ovid.



to which add *Peritit* and *Conturbat* in Lucretius, 3, 710, and 5, 69. — In Terence also, *Phormio*, 5, 4, 50, some critics consider *Educat* as a contracted preterite\*; and the ancient grammarian Probus viewed in the same light *Fumat*, in *Æneid* 3, 3 —

..... omnis humo *fumat* Neptunia Troja.

But, in this, I cannot agree with Probus: for, although the action of *Cecidit*, in the preceding line, be past, what necessity to suppose the same with respect to *Fumat*? why not say, “While fallen Troy lies smoking on the plain, we are impelled” (*agimur*)? It adds beauty and interest to the narrative, which thus presents us with a double picture — on the one side, a set of wretched outcasts anxiously deliberating on the course they are to pursue — and, at a small distance from this melancholy scene, the ruins of their late magnificent city still enveloped in flames and smoke; which last image entirely disappears, if we understand *Fumat* in the past tense, “after Troy has smoked.” — Now it is natural to imagine that the ruins of Troy continued to smoke during a considerable time after the first night: and Seneca the Tragedian supposes the smoking to have lasted long enough, surely, for any reasonable purpose of modern criticism, since he represents the Trojan captives, when

\* This, however, is at least very doubtful: for, considering the character and intention of the speaker, we may reasonably suppose him to use the *present* tense for the purpose of aggravating the crime, and exasperating the wife by the information that her husband *still continues* to spend the family property in the maintenance of his illegitimate daughter. The present tense *Educat* here expresses a continued action, as in Catullus, 60, 41 —

Ubi hos in septis secretus nascitur hortis,  
Ignorans pecori, nullo convulsus aratro,  
Quem mulcent auræ, firmat sol, *educat* imper.

carried off to sea by the returning Greeks, and no longer within sight of land; still pointing to the volumes of ascending smoke, and saying to each other,

*Hic est illic, ubi fumus alte*

*Serpit in cœlum . . . . . (Trois, 1053.*

Besides, the continuity of the action is better sustained by supposing that the fugitives, so soon as they had reached a place of safety (*Æneid* ii, 804), recapitulated the disastrous events of the preceding night — canvassed the different omens and preternatural admonitions enumerated by the Dauphin editor in his note on *Æn.* iii, 5 — and in that day's consultation formed their resolution to emigrate: after which, the building of a fleet, and the collecting of adventurers to accompany them, properly fill up the remaining period previous to their embarkation, without any breach of continuity in the action, as must inevitably be the case if we understand *Fumat* in the past tense, and know not what becomes of the fugitives during the supposed interval from the time of *Petivi*, book ii, 804, and *Agimur*, book iii, 5. — I take for granted that no man, who is versed in the classics, will make the preceding *Postquam* an objection to the present tense in this passage, any more than in the two following, from *Georg.* iii, 432, and *Æn.* iii, 193 —

*Postquam exhausta palus, terræque ardore dehiscunt —*

*Postquam altum tenere rates, nec jam amplius ullæ*

*Apparent terræ —*

## SECT. XXXVI. — Final C.

*C longum est. — Breuia Nēc, Fēc; quibus adijce Donēc.*  
*— Hīc pronomen, et Hōc primum et quarto, variabilis.*

Final C is generally long as *Sic, Hūc, Illūc, Illūc*, the adverb *Hīc*, the ablative *Hōc*.

*Sic* oculos, *hīc* illi manus, *sic* ora ferebat. (Virgil.

*Illūc* indocto primum se exercuit arcu. (Tibullus.

*Est hīc*, est animus lucis contemptor; et istum... (Virgil.

*Hūc*, *hūc* adventate, meas audite querelas. (Catullus.

*Adhūc* Achilles vivit in portas Phrygum. 42. (Seneca.

...*Prōdīgio*: quodcumque parant *hūc* omne fata...

(Claudian.

*Exception.* — *Nēc* and *Donēc* are short, as also the imperative *Fēc*.

*Parve*, (*nēc* invidio) sine me, liber, ibis in urbem. (Ovid.

*Donēc* eris felix, multos numerabis amicos. (Ovid.

*Signa rarius*, aut semel *fēc* illud. 38. (Martial.

With respect to *Fēc*, some grammarians assert that it is long, and that, wherever we find it short, we ought to read *Fāce*. But I do not see how that difference can at all affect the quantity; for, whether we write *Fēc illud* or *Fāce illud*, the words will, in either case, measure neither more nor less than *Fēc illud*, with the *Fēc* short. Thus, likewise, in Lucretius, ii, 484,

... Non possunt: *fēc* enim minimis e partibus esse...

and in Ennius, Phaet. 6,

Surrenti *fēc* emas glaucum, et Cumas apud: at quid...

whether we write *Fac* or *Face*, it can make no possible difference. But it makes a considerable difference on the other side of the question, that two passages, quoted from incorrect copies of Ovid (Art. 1, 225, and Rem. 337) to prove that *Fac* is long, wear a quite different appearance in better editions, viz.

Hos *facito* Armenios: hæc est Danaïa Persis.

Durius incedit? *Face* inambulet. Omne papillæ...

**Exception II.**—The pronoun *Hic* is common.

Hic vir, *hic* est, tibi quem promitti sæpius audis. (*Virgil*.)

Atque ait, *Hic*, *hic* est, quem ferus urit amor. (*Ovid*.)

To speak more properly, however, *Hic* is really short; and, wherever we find it long before a vowel, it ought to be written *Hicc'*, as an abbreviation of *Hicce* by apocope.

The same remark applies to the nominative and accusative *Hoc*, which the ancient grammarians positively assert to be short\*; wherefore they observe, that, in *Æneid*, 2, 664, we must read

*Hocc'* erat, alma parens...

which rule we see uniformly followed by the late learned Gilbert Wakefield in his elaborate edition of *Lucretius*, with respect to both *Hic* and *Hoc*.

To these two examples of *Hoc* short, from *Plautus*, *Bacch*, 4, 1, 10, and *Trinumm*, 4, 4, 1,

Heus! ecquis hic est? ecquis *hic* aperit ostium? 22.

\* *Terentianus Maurus* thus expresses himself on the subject, *De Metris*, 86—

At geminum in tali pronominē si fugimus C,

Spondeus ille non erit, qui talis est —

“*HOC* illud, germanā, fuit” — sed et “*HOC* erat, alma” —

Iambus ille fiet, iste tribrachys.

Quid *hōc* hic clamoris audio ante sedes meas? 22.

may be added the following, quoted by Vossius from the anonymous reliques of ancient poetry.—

Et vos *hōc* ipsum, quod minamur, invitat. 23.

Propter *hōc*, atque aliis, &c. a hexameter.

### SECT. XXXVII. — Final L.

*Cerripe* L. — *At* produc Sāl; Sōl; Nīl, multaque Hebraei.

L. final is short, as *Mēl*, *Fēl*, *Pōl*, *Simūl*, *Semēl*, *Nīl*, *Vigīl*, *Asdrubāl*, *Facūl*, *Famūl*, *Consūl*.

*Flora* certa (*meum mēl*) et hæc tibi carmina dono. (*Apul.*

*Sive fēl* ursinum tepesactā dilue lymphā. (*Seren. Samonicus.*

*Velim, pōl*, inquis: at *pōl* ecce villicus. . . 22. (*Catullus.*

*Obstupuit simūl* ipse, simul percussus Achates. (*Virgil.*

*Cum semēl* in partem criminis ipsa venit. (*Ovid.*

*Exiguum*, sed plus quam *nīl*, illud erit. (*Ovid.*

*Vesta* eadem est, quæ terrā: subest *vigīl* ignis utrique.

(*Ovid.*

*Vertit* terga citus damnatis *Asdrubāl* ausis. (*Silius Italicus.*

*Innocui* veniant: *procul* hinc, *procul* impius esto. . . (*Ovid.*

*Jura* dabat populis posito modo *consūl* aratro. (*Ovid.*

*Quod superest, facūl* est ex his cognoscere rebus. (*Lucret.*

*Ossa* dedit terræ, proinde ac *famūl* infimus esset. (*Lucret.*

*Exceptions.* — *Nīl* and *Sōl* are long.

*Nīl* opis externæ cupiens, *nīl* indiga laudis. (*Claudian.*

### Final L.

Cum *sāl* oceano fulgentia condidit ora. (Germanicus)

*Sal* is also said to be long, on the authority of the two following lines—

Non *sāl*, oxyporū. (Statius, *l. 88.*)

*Sāl*, oleum, panis, mel, piper, herba; novem. (Ausonius.)

Nevertheless, as *Sal* is in fact only an abbreviation of the old nominative *Sāle*, which we still find extant in the following line of Ennius, *Ann. 14, 5*, preserved by A Gel-  
lius, 2, 26 —

Cœruleum spumat *sāle* confertā rate pulsum —

I think we may be allowed to suppose that it was in reality short, and that Statius and Ausonius made it long merely by poetic licence; for I would not have recourse to the supposition of *Nōn sāl* being a trochee; since, among many hundred verses written by Statius in the phalæcian measure, not a single instance elsewhere occurs of a trochee or iambus in the first place, as was common with the earlier writers. But, that *Sal* from *Sāle* is not, by that apocope, rendered long, must appear probable, when we recollect that even those nouns in *AL* which had the *A* long in *ALĒ* before the apocope took place, became afterward short, as *Cervicāl*, *Tribūnāl*, *Vectīgāl*, &c.

Tinge caput nardi folio: *cervicāl* olebit. (Martialis.)

Mane superba *tribūnāl* adit. 10. (Prudentius.)

Rettulit ignotum gelidis *vectīgāl* ab oris. (Claudian.)

With respect to Hebrew names ending in *L*, the final syllable has generally been made long. A modern versifier, however, who wishes to use them, would do well to consult the Septuagint or Greek Testament, and, wherever he finds any of them written with an *Eta*, an *O-mega*, or a diphthong, to make the syllable of course long — making *Epsilon* and *O-micron* short — and elsewhere following his own discretion: for few critics, I presume, will condemn

him for adopting, in such cases, whatever quantity best suits the exigency of his versification, without regarding the authority of the old Christian writers, who were certainly not so good prosodians as their pagan predecessors\*.

SECT. XXXVIII. — Final *M*.

*M* vorat ecclipsis; prisci brevare solebant.

Respecting the real quantity of final syllables ending in *M*, we moderns are very much in the dark, from this circumstance, that (with few exceptions) the writers of the Augustan age, and their successors, elided all such syllables before vowels; and, before consonants, we cannot tell whether they be naturally long, or long by position. And, although we sometimes find the *M* with its vowel un-elided and short; particularly in the early poets, so we likewise find diphthongs and single vowels which we know to be naturally long, as will appear under the head of "*Synalæphe*," sect. 49. Hence, no conclusive argument can be drawn from those examples, to prove the real and proper quantity of the final *M*: and we are justifiable in supposing that it was various in various cases — that the Romans had, for

\* Besides, the Christian writers — different, in that respect, from the pagan authors, noticed under "*Diastole*," sect. 52 — did not think themselves tied down to rule in proper names. Witness the most polished and classical of all the old Christian poets — Prudentius — who, on a violation of metre in a proper name, adds the following remark —

Carminis leges amor aureorum

Nominum parvi facit; et loquendi

Cura de sanctis vitiosa non est,

Nec rudis, unquam.

(*Pers. Sat.* 4, 165.

example, a short *UM* or *QM* corresponding to the *ON* of the Greeks, and a long *UM* for their *ΩN*, as *Πάπον*, *Paphm*, *Paphm*, *Ἀγαδον*, *Arcadum* — and that, although the *AM* might have been short in *Μαίαν* from *Μαίει\**, it probably was long in *Ἄεναν* from *Ἀννίαν*. But it is of little consequence at the present day whether we consider the final syllables in *M* as long or short, since the practice of the best authors requires that we should, in writing poetry, either make every such syllable long before a consonant, or elide it before a vowel.

The earlier Latin poets, as above observed, often preserved the final *M* before a vowel, and made the syllable short; which practice was retained by their successors, with respect to the compounds of *Com* (or *Con*) and of *Circum*, as *Cōmes*, *Cōmedo*, *Circūmago*, *Circūmee* or *Circūeo*, the syllable being equally free from elision, and the quantity remaining the same, whether the *M* be written or not.

Insignita fere tum millia militū octo. (Ennius)  
 Dum quidē unus homo Romā totā superescit †. (Ennius)  
 Prætextæ ac tunicæ, Lydorum opu' sordidū omne. (Lucil.)  
 Et earū omnia ‡ adirem furibunda latibula. 34. (Catull.)  
 Cedo equidem, nec, nate, tibi cōmes ire recuso. (Virgil.)

\* Terentianus Maurus (de Metr. 1089) considers at least the feminine *AM* of the first declension as naturally short, since he talks of its being rendered long by position before a consonant. His own verses afford several instances of the *M* and its vowel un-elided and short — as do likewise those of Phædrus; for example —

Bina productas habere nec minus compertū est. 36. (Ter. Maurus.)  
 Hac re probatur, quātū ingenium valet. 22. (Phædrus.)

† Probably *superessit*. See page 77.

‡ For the quantity of *omnia* in this place, see under "*Synalaphæ*," sect. 49.



Vivite, lurcones, comedones! vivite, ventres! (*Lucilius*.  
 Luctantur paucæ, comedunt coliphia paucæ. (*Juvenal*.  
 Quo te circumagas? quæ prima aut ultima ponas? (*Juven*.  
 Circumeunt hilares, et ad alta cubilia ducunt. (*Stattus*.  
 Sævaque circuitu curvantem brachia longo . . . . (*Ovid*.

*Quoniam*, which is nothing else than *Quom jam* (i. e. *Quum jam*) pronounced together as a single word, furnishes another instance of the final *M* with its vowel preserved and made short by the poets of every age.

. . . Juerit; quoniam palam\* . . . 46. (*Catullus*, 59, 203.

In every other case, except those above mentioned, the best and purest writers were accustomed to elide the final

\* This is the only verse I can find, to prove the quantity of *Quoniam*. No verse of Virgil, for instance, can certainly prove that he intended to use it otherwise than as two long syllables; though, from this example in *Catullus*, we are authorised to conclude that Virgil and the other poets used the word as three syllables, the first and second short. — An equal uncertainty would exist respecting the syllables and quantity of *Etiam* — to which let me add *Nihil* and *Nihilum* — if they occurred in no other than hexameter verse. As *Etiam* is nothing more than *Et jam*, we might very fairly conclude that the *Et* is equally long by position, when united with *Jam* into one word, as when it stands before it separate, as, for example, in *Æneid* 4, 584,

*Et jam* prima novo spargebat lumine terras —

and, as *Nihil* and *Nihilum* are derived from *Hilum*, which has the *I* long, we might reasonably presume that *Nihil* is in fact only one long syllable, *Nil* — *Nihilum* two, *Nilum* — and no hexameter verse could, in either case, be possibly made to prove the contrary. But the subjoined Sapphic, from Horace, *Od.* 3, 11, 39, will prove *Etiam* to be three syllables, of which the first and second are short; the *Jam* becoming *i-am* by diæresis: and the accompanying chorjambic, from *Catullus*, 59, 197, will likewise prove *Nihilum* to be three syllables, the first and second short, as a verse, which I have quoted in page 108, proves *Nihil* to be two short syllables.

. . . . Quæ manent culpas *etiam* sub Orci. 37. (*Horace*.

. . . . Carlites, *nihilominus* . . . 46. (*Catullus*.

*M* with the preceding vowel \* ; though we see an instance to the contrary in Horace, Sat. 2, 2, 28 —

... Quam laudas, plumā ? cocto nūm adest honor idem ?  
as the line is given by Messrs. Dacier, Bentley, and Wakefield, instead of the awkward reading of the Dauphin edition, *coctove num adest* : and, on the other hand, Propertius (2, 15, 1), Tibullus (1, 5, 33), and Lucan (5, 527) furnish examples of the *M* with its vowel un-elided and long — viz.

O me *felicēm* ! o nox mihi candida ! et o tu ... (*Propert.*  
Et tantum venerata *virūm*, hunc sedula curet. (*Tibullus.*  
... Scit non esse *casūm*. O vitæ tuta facultas ... (*Lucan.*  
But, in these cases, the cæsure, particularly when accompanied with such a pause in the sense, would be sufficient to lengthen and preserve from elision a short vowel, even without the *M*. — See *Cæsura*, sect. 46:

### SECT. XXXIX. — Final N.

N longum in Græcis Latinsque. — Sed EN brevibus  
Dans breve INIS : Græcum ON (modo non plurale)  
*secundæ*

Jungito — præter Athōn et talia. — Corripe ubique  
Graiorum quartum, si sit brevis ultima recti.

Forsitān, In, Forsān, Tamēn, ān, Vidēn', et Satīn',  
*addas.*

\* For the probable cause of this elision, and the Roman mode of pronouncing the final *M*, see the remarks under "*Ecthlipsis*."

The final *N* is long in Latin words and in those of Greek origin, as *Nōn*, *ēn*, *Rēn*, *Splēn*, *Sirēn*, *Hymēn*, *Pān*, *Quīn*, *Sin*, *Salamīn*, *Attagēn*, *Oriōn*, *Platōn*, *Plutōn*, *Titān*.

*Mors nōn una venī: sed, quæ rapit, ultima mors est.*

(*Lucilius jun. ap. Senec.*)

. . . *Dixerit, Hos calamos tibi dant, ēn accipe, Musæ.* (*Virg.*)

. . . *Et trita illinitur: vel splēn apponitur hædi.* (*Ser. Sam.*)

*Lacte madens illic suberat Pān ilicis umbræ.* (*Tibullus.*)

*Hymēn, O Hymenæe! Hymēn, ades, O Hymenæe!* (*Catul.*)

*Vix lucet ignis: ipse quīn æther gravis.* 42. (*Seneca.*)

*Quem si leges, lætabor; sin autem minus. . . 22.* (*Phædrus.*)

*Non attagēn Ionicus. . . 29.* (*Horace.*)

*Mersit et ardentes Oriōn aureus ignes.* (*Manilius.*)

*Æthereusque Platōn, et qui fabricaverat illum. . .* (*Manilius.*)

*Unde venit Titān; et nox ubi sidera condit.* (*Lucan.*)

Greek accusatives in *AN* from nominatives in *AS*, and accusatives in *EN* from nominatives in *E* or *ES*, are likewise long, as *Æneān*, *Tiresiān*, *Penelopēn*, *Calliopēn*, *Anchisēn* — likewise Greek genitives plural in *ON*, of whatever declension they be, as *Cimmeriōn*, *Metamorphoseōn*\*, &c.

*Ponto cum Boreān expulit Africus.* 44. (*Seneca.*)

. . . *Harpēn alterius monstri jam cæde rubentem.* (*Lucan.*)

. . . *Occurrit; veterem Anchisēn agnoscit amicum.* (*Virgil.*)

*Cimmeriōn etiam obscuras accessit ad arces.* (*Tibullus.*)

*Jupiter! ut Chalybōn omne genus pereat!* (*Catullus.*)

\* After the same form, we find, in *Martial, Epigrammatōn*, 1, 2 — *Æolidōn*, 11, 91 — In *Terentianus Maurus, Heroōn*, de *Metr.* 1023 — In *Priscian, Bulimeōn*, 380 — *Tegestræōn*, 375 — &c. &c.

*Exception.* — *ăn, Forsăn, Forsităn, ın, Tamën, Viden'*\*, *Satın'*, are short; so are nouns in *EN*, which form the genitive in *INIS* short, as *Nomën, Pectën, Tubicën, Tibicën, Flumën, Flamën, Tegmën, Augmën.*

*Forsităn* et, Priami fuerint quæ fata, requiras. (*Virgil.*)

Ludit *ın* humanis divina potentia rebus. (*Ovid.*)

... Ipsa dedi. *Vidën'* ut jugulo consumpsërit ensem? (*Stat.*)

*Satın'* est id? Nescio, hercle: tantum jussu' sum . . . 22.

(*Terence.*)

*Nomën* Arionium Siculas impleverat urbes. (*Ovid.*)

Cur vagus incedit totâ *tibicën* in urbe? (*Ovid.*)

*Exception II.* — The Greek *ON* (written with an *O-micron*), in the singular number of the second declension, is short, as *Rhodön, Cerberön, Æacön, Peliön, Iliön, Erotiön.* — [The genitive plural in *ON* is long, as above remarked.]

Laudabunt alii claram *Rhodön*, aut Mitylenen. (*Horace.*)

*Cerberön* abstraxit, rabidâ qui percitus irâ . . . (*Ovid.*)

*Peliön* hinnitu fugiens implevit acuto. (*Virgil.*)

*Iliön*, et Tenedos, Simoïsque, et Xanthus, et Ide. (*Ovid.*)

Pallida nec nigras horrescat *Erotiön* umbras. (*Martial.*)

But Greek accusatives in *ON*, of the Attic dialect, having an *O-mega* in the original, are long, as *Athôn, Androgeôn, Peneleôn, Nicoleôn* (from *Nicolëös*, Attic for *Nicoläüs*) *Demoleôn* (from *Demolëös*, which Burmann restored to its station in Virgil, *Æneid* 5, 265, for the sake of a more pleasing sound — *I* would add, for the sake of propriety.)

\* See *Vidë* short, under "*Final E*," page 88.

Hence *Athōn* cannot possibly be admitted as the true reading in Virgil, Georg. 1, 332, where the measure absolutely requires the other accusative *Atho*; the long *O* being, not elided, but made short, before the succeeding vowel—

Aut *āthō*,| aut Rhodo-|-pen, aut alta Ceraunia telo . . .

Lastly, the final *N* is short in all Greek accusatives, of whatever declension, from nominatives whose final syllable is short, as *Maiān*, *Æginān*, *Scorpiōn*, *Menelaōn*, *Parīn*, *Irīn*, *Thetīn*, *Ityn*, &c.

Namque ferunt raptam patriis *Æginān* ab undis. (*Statius*.

*Scorpiōn* incendis caudā, chelasque peruris. (*Lucan*.

Tu fore tam lentum credis *Menelaōn* in irā? (*Ovid*.

... *Thyrsīn*, et attritis *Daphnīn* arundinibus. (*Propertius*.

... Et *Thetīn* et comites, et quos suppresserat ignes. (*Stat*.

Tantaque nox animi est, *Ityn* huc arcessite, dixit. (*Ovid*.

## SECT. XL. — Final R.

R *breve*. — Cūr *produc*, Fūr, Fār, quibus *adjice* Vēr,  
Nār,

Et *Graīūm* quotquot longum dant ERIS, et Æther,

Aēr, Sēr, et Ibēr. — Sit Cōr *breve*. — Celtiber *anceps*. —

Par cum *compositis*, et Lar, *producere vulgo*

*Norma jubet: sed tu monitus variabis utrumque*.

Final *R* is short, as in *Amilcār*, *Calcār*, *Muliēr*, *Tēr*,  
*Puēr*, *Vīr* and its compounds, *Gudīr*, *Timör*, *Hectör*,  
*Šatūr*, *Turtūr*, *Precör* and all other verbs.

- Nil nocet admissio subdere *calcār* equo. (Ovid.  
 Calcatosque Jovi lucos prece, *Bostār*, adora, (Sil. Italicus.  
 Ossibus *altār* et impositum. 10. (Prudentius.  
 Quod si pudica *muliēr* in partem juvet... 22. (Horace.  
 Ora ferox Siculæ laxavit *Mulcibēr* Ætnæ. (Lucan.  
 Abnuit in liquidis ire *pedestēr* aquis. (Martial.  
 Cum flaret madidâ fauce *Decembēr* atrox. (Martial.  
 Deforme alitibus liquere *cadavēr* Iberis. (Silius Italicus.  
*Fortitēr* ille facit, qui *misēr* esse potest. (Martial.  
*Sempēr* eris pauper, si *paupēr* es, Æmiliane. (Martial.  
 Ipse *tēr* æquoreo libans carchesia patri... (Val. Flaccus.  
 Ille *vīr* haud magnâ cum re, sed plenu' fidei. (Ennius.  
*Semiōr* excelsam rerum sublatu in arcem. (Claudian.  
 ... Via est diei. *Gadīr* hic est oppidum. 42. (Avienus.  
 Hinc *amōr*, hinc *timōr* est: ipsum *timōr* auget amorem.  
 (Ovid.  
 Hunc illi Bacchus, thalami *memōr*, addit honorem. (Germ.  
*Jupitēr* ambrosiâ *satūr* est, et nectare vivit. (Martial.  
 Quotque aderant vates, *rebūr* adesse deos. (Ovid.  
 Triste nataturo nec *querūr* esse fretum. (Ovid.  
*Perfēr* et obdura: postmodo mitis erit. (Ovid.  
 Cum tamen hoc essem, minimoque *accenderēr* igni....  
 (Ovid.  
 Omnes mortales sese *laudariēr* optant. (Ennius.  
 Dum *loquōr*, horror habet; parsque est meminisse doloris.  
 (Ovid.  
*Labitūr*, et *labetūr* in omne volubilis ævum. (Horace.

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Exceptions. — *Cūr* is long, and also *Fūr*, *Fār*, *Nār*, *Vēr*, with those words of Greek origin which form their genitive in *ERIS* long, as *Cratēr*, *Statēr*, &c. — like-

wise *Aēr*, *Æthēr*, and *Sēr*. — *Ibēr*, too, is long, but its compound, *Celtiber*, is common.

*Multa quidem dixi, cūr excusatus abirem.* (Horace.

*Callidus effractâ nummos fūr auferet arcâ.* (Martial.

... *Fâr erat, et puri lûcida mica salis.* (Ovid.

*Sulfureâ Nâr albus aquâ, fontesque Velini.* (Virgil.

*Et vēr auctumno, brumæ miscebitur æstas.* (Ovid.

*Cratēr auratis surgit cælatus ab astris.* (Manilius.

*Inde mare, inde aēr, inde æthēr ignifer ipse.* (Lucretius.

*Aēr a tergo quasi provehat atque propellat.* (Lucretius.

*Legit Eois Sēr arboribus.* 14. (Seneca.

*Si tibi durus Ibēr, aut si tibi terga dedisset . . .* (Lucan.

*Nunc Celtibēr in Celtiberiâ terrâ . . .* 23. (Catullus.

*Ducit ad auriferas quod me Salo Celtibēr oras.* (Martial.

*Lar* and *Par* are usually accounted long. — In my former edition of this work, I supposed that they were really short, and that, wherever found long, they were only made so by poetic licence. My reasons were these : 1. *Par* and its compounds are found short in Prudentius, Avienus, and Martianus Capella. 2. I had not observed either *Par* or *Lar* long in any other position than the *trihemimeris*, *penthemimeris*, &c. where a short syllable might be rendered long by its position alone, as in the following examples.—

*Ludere | par im-|-par, equitare in arundine longâ.* (Horace.

*Exagi-|-tant et | Lar et turba Diania fures.* (Ovid.

3. *Par* and *Lar* increase short. Now, in other nouns (without a single exception that I can recollect) the nominative *AR* is short, whenever the genitive has a short increment; and even those which increase long, have *AR* short in the nominative, as *Altâr* quoted above, *Calcâr*, *Pulvinâr*, *Torculâr*. — But, on further search, I have since

observed several examples of *Par* long in such positions as leave no room to doubt that the writers considered it to be long in its own nature, or at least common; e. g.

Hæc modo crescenti, plenæ *pār* altera lunæ. (*Claudian.* with Ennius, Ann. 1, 32. — Pedo, 83 — Martial, 6, 11, and 12, 8 — Lucan, — Statius, Theb. 11, 125. —

From the authorities, therefore, on both sides, we may safely pronounce *Par* to be common: and, as analogy requires that *Lar* should be short, though we see it apparently long in the verse above quoted from Ovid, we may, after the example of *Par*, venture to consider *Lar* as common likewise.

*Cör* is short \* —

Confiteor misero molle *cör* esse mihi. (*Ovid.*

Molle *cör* ad timiditas sic habet ille preces. (*Ovid.*

and a passage, sometimes quoted from incorrect editions of the same author to prove that he made it long, is found in more correct copies to prove the contrary, viz.

Molle meum levibusque *cör* est violabile telis;

Et semper caussa est, curego semper amem. (Ep. 15, 79.

Now, setting the consideration of quantity entirely out of the question, *levibusque* (which is authorised by the Frankfort MS.) will, on a careful examination of the context, evidently appear the better reading. By means of it, the epithet *Molle* is made to allege a reason, by *asserting* a material fact, instead of *supposing* that fact to be already known — “My heart *is* of tender mould, and ea-

\* In addition to Ovid's authority, see also Lucilius, sat. 20 — Cicero, Tusc. 3 — Seneca, Thyest. 132, Herc. Œt. 49 — Martial, 10, 15 — Ausonius, epig. 49 — Prudentius, cathem. 6, 54.



sily vulnerable," &c. Exactly so does Ovid express himself in another place, *Trist.* 4, 10, 65 —

Molle, Cupidineis *nec inexpugnabile telis,*

Cor mihi, quodque levis caussa moveret, erat.

### SECT. XLI. — Final AS.

AS *produc.* — Breve Anäs. — *Græcorum tertia quartum Corripit — et rectum, per ADIS si patrius exit.*

Words ending in AS mostly have their final syllable long, as *Æneūs, Atlās, Pallās* (masculine, making the genitive *Pallantis*), *Crās, Fās, Mās, Vās, Nefās, Musās* — all verbs, in whatever tense, as *Amūs, Amabās, Doceās, Legās, Audiās*, &c. — gentile names, as *Arpinūs, Larinūs*, &c. — with such antique genitives of the first declension, as *Vūs, Familiās*, &c.

Cum Trojam *Æneūs* Italos portaret in agros. (Ovid.)

*Ætās* hæc tibi tota computatur. 39. (Martial.)

Quam longe *crās* istud? ubi est, aut unde petendum?

(Martial.)

Si *fās* est, omnes pariter pereatis, avari. (Propertius.)

Jupiter et *mās* est, estque idem nympa perennis. (Apul.)

Intellexit ibi vitium *vās* efficere ipsum. (Lucretius.)

Et belle cantas, et *saltās*, Attale, belle. (Martial.)

Pervius exiguos *habitabās* ante penates. (Martial.)

*Dicās* in aurem sic ut audiat solus. 23. (Martial.)

Quaque jacet superi *Larinūs* acçola ponti. (Sil. Italicus.)

Meretrix et mater-*familiās* unā in domo. 22. (Terence.

Omnibus endo locis ingens apparet imago

*Tristitiās*, oculosque manusque ad sidera lassas

Protendunt.

(Ennius.

*Exceptions.* — The *AS* is short in *Anās*.

Et pictis *anās* enotata pennis. 38.

(Petronius.

II. Those Greek nouns in *AS* are short which make the genitive in *ADOS* or *ADIS*, as *Arcās*, *Pallās* feminine, and Latin words in *AS* formed after the manner of Greek patronymics, as *Appiās*.

Cum quibus Alcides, et pius *Arcās* erat.

(Martial.

Bellica *Pallās* adest, et protegit ægide fratrem.

(Ovid.

*Appiās* expressis aëra pulsat aquis.

(Ovid.

Greek accusatives plural in *AS* of the third declension are likewise short, as *Troās*, *Heroās*, *Heroïdās*, *Hectorās*, *Lampadās*, *Delphinās*, &c.

In te fingebam violentos *Troās* ituros.

(Ovid.

Aut monstrare lyrā veteres *heroās* alumno.

(Statius.

Jupiter ad veteres supplex *heroïdās* ibat.

(Ovid.

Et multos illic *Hectorās* esse puta.

(Ovid.

Accendit geminas *lampadās* acer Amor.

(Tibullus.

Orpheus in silvis, inter *delphinās* Arion.

(Virgil.

## SECT. XLII. — Final ES.

ES dabitur longis. — *Breviat sed tertia rectum,*

*Cum patrii brevis est crescens penultima.* — Pēs hinc

*Excipitur, Pariēs, Ariēs, Abiēsque, Cērēsque. —  
Corripito Es de Sum, Penēs, et neutralia Græca.  
His quintum et rectum numeri dent Græca secundi.*

Final *ES* is long, as *Rēs, Spēs, Vulpēs, Anchisēs, Lōcuplēs, Totiēs, Quotiēs, Deciēs* — the genitives of nouns in *E* of the first declension, as *Eurydicēs, Penelopēs, Idēs, Calliopēs* — the plural cases of *Latin* nouns of the third and fifth declensions — the *ES* of verbs in every tense and conjugation (except *Es* from *Sum*, and its compounds) as *Docēs, Audiēs, Amēs, Legerēs, Fugissēs* — the antique genitive in *ES* of the fifth declension, as *Diēs, Rabiēs* \*, &c.

*Una tamen spēs est, quæ me soletur in istis.* (Ovid.

*Vulpēs ad cœnam dicitur ciconiam . . . 22.* (Phædrus.

*. . . Persēs; et fecit per mare miles iter.* (Petronius.

*Totiēs uno latrante malo. 14.* (Seneca.

*Quotiēs ithyphallicon addit. 15.* (Terentianus Maurus.

*Ducentiēs accepit, et tamen vivit! 23.* (Martial.

*Fatali Dido Libyēs appellitur oræ.* (Silius Italicus.

*Noctēs atque dies patet atri janua Ditis.* (Virgil.

*. . . Cretæisquē jugis, vix syrtēs inter oberrans.* (Avienus.

*Nec rēs ante vident: acceptâ clade queruntur.* (Claudian.

*Quid flēs abductâ gravius Briseïde? quid fles . . .* (Propert.

*Fulgēs, et Venerem cœlesti corpore vincis.* (Petronius.

*Deciēs o quotiēs, Hoc mihi dulcius . . . 44.* (Claudian.

\* A Gellius, 9, 14, informs us that this genitive in *ES* was agreeable to the almost general practice of antiquity — quotes several examples — and asserts, that, in Virgil's own manuscript, the verse, *Geo. 1, 208*, was written,

*Libra diēs somnique pares ubi fecerit horas —*

not *die*, as we now read it. — This genitive appears to have originally been of the third declension, *Di-e-is* — thence, by crasis, *Di-ēs*.

... *Præstēs* Hesperiae: dicimus integro... 44. (*Horace*.)

... *Vellēs*, ut nunquam solveret ulla dies. (*Propertius*.)

Quodcumque est, *rabiēs* unde illæc germina turgent.

(*Lucretius*.)

*Exception.* — Nouns of the third declension, which increase short in the genitive, have *ES* in the nominative short, as *Divēs*, *Equēs*, *Pedēs*, *Hospēs*, *Termēs*, *Limēs*.

Vivitur ex rapto: non *hospēs* ab hospite tutus. (*Ovid*.)

Et *tegēs*, et cimex, et nudi sponda grabati. (*Martial*.)

Ipse deæ custōs, ipse *satellēs* erat. (*Ovid*.)

Et meliore tui parte *superstēs* eris. (*Martial*.)

Candidus in nigro lucet sic *limēs* Olympo. (*Manilius*.)

*Desēs* et impatiens nimis hæc obscura putabit. (*Ter. Maur*.)

Auritus primis emittit *gurgēs* ab undis. (*Avienus*.)

Vix *hebēs* has oras ardor Titani afflat. (*Avienus*.)

Regius Eois Myraces *interprēs* ab oris. (*Valerius Flaccus*.)

*Præsēs* ipsa iura dicit: adsederunt Gratiae. 36. (*Catullus*.)

Exiguus regum rectores *cespēs* habebat. (*Rutilius*.)

... Interius nebulæ; et denso jam *fomēs* in igni. (*Avien*.)

Nunc tumido gemmas cortice *palmēs* agit. (*Ovid*.)

*Divēs* agris, dives positus in fenore nummis. (*Horace*.)

Ipse *equēs*, ipse pedes, signifer ipse fui. (*Ovid*.)

Germinat et nunquam fallentis *termēs* olivæ. (*Horace*.)

Et *pedēs* exsequias reddit, equesque duci. (*Pedo Albinor*.)

But *Abiēs*, *Ariēs*, *Cerēs*, *Pāriēs*, are long, and likewise *Pēs* with its compounds, as *Cornipēs*, *Sonipēs*.

Populus in fluviis, *abiēs* in montibus altis. (*Virgil*.)

... Creditur: ipse *ariēs* etiam nunc vellera siccant. (*Virgil*.)

Hic farcta premitur angulo *Cerēs* omni. 23. (*Martial*.)

Desuper Aurigæ dexter *pēs* imminet astro. (*Manilius*.)

Stat *sonipēs*, et fræna ferox spumantia mandit. (*Virgil*.)

Perhaps, however, when we advert to the agreement in quantity between the *ES* of the nominative and the penultima of the genitive in other nouns of the third declension, we may be allowed to suspect that the *ES* in every one of these excepted nouns was in reality short, or common, especially if we recollect that *Abies*, *Aries*, *Paries*, *Sonipes*, (supposing them to have the *ES* short) could not have been introduced into heroic verse without a licence of some kind — that instances of *Pes* and its compounds are found with the *ES* short in Ausonius and Prudentius, authorised besides by the testimony of the grammarian Probus, who asserts them to be properly short — and that *Ceres* also has the final syllable short in the following line of Boëthius, 3, 1, 4,  
 Ut nova \* fruge gravis *Cerēs* eat. 8.

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*Exception II.* — *Es* in the present tense of the verb *Sum*† is short, as are also its compounds, *Potēs*, *Abēs*,

\* *Nova* is here in the nominative, agreeing with *Ceres*. — See the context, quoted under “*Faliscan*”, Appendix, No. 8.

† Vossius, without quoting any authority, asserts that *Es* (thou eatest) is long, as being, according to him, a contraction of *ēdis*. But how was that operation performed? If by a syncope of the *Di*, the *E* would still remain short, as it is in the original word. If only the *I* was at first struck out, leaving *Ed’s* to be afterward softened into *E’s*, in that case the third person, syncopated in the same manner, would be *Ed’t*, *E’t*, not *Est*: and then (to say nothing of *Essem* or *Esse*) how and whence are we to form the imperative *Es*, found in Plautus, Mil. 3, 1, 82? from *Ede*? from *Edito*? . . . More natural to suppose that *Es*, thou art, and *Es*, thou eatest, were originally the same identical word; and that, when the Romans employed, for example, the phrase “*Est panem*,” they spoke elliptically, viz. “He exists by means of bread — he lives upon bread” — the accusative being governed by a preposi-

*Adēs, Prodēs, &c.* — likewise the preposition *Penēs*. — Greek neuters in *ES*, as *Cacoëthēs, Hippomanēs, &c.* — and Greek nominatives and vocatives plural of the third declension, from nouns which increase in the genitive singular, but which do not form that case in *EOS*, as *Tritonēs, Arcadēs, Troēs, Rhetorēs, Dæmonēs, Amazonēs, Troadēs, Æneadēs, Italicēs*.

Quisquis ēs, amissos hinc jam obliviscere Graios. (*Virgil*,  
Tu potēs et patriæ miles et esse decus. (*Martial*.

Nunc adēs o cæptis, flava Minerva, meis. (*Ovid*.

Te penēs arbitrium nostræ vitæque necisque. (*Sabinus*.

. . . Scribendi cacoëthēs, et ægro in corde senescit. (*Juven*.

Armigeri Tritonēs eunt, scopulosaque cete. (*Statius*.

. . . Lyncēs: et insolitæ mirantur carbasa tigres. (*Claudian*.

. . . Aspidēs: in mediis sitiebant dipsadēs undis. (*Lucan*.

Tum me vel tragicæ vexetis Erinnyēs, et me . . . (*Propert*.

Capripedes calamo Panēs hiantes canent. (*Tibullus*.

Sunt geminæ, Rhenique Britannidēs ostia cernunt. (*Prisc*.

But nominatives and vocatives plural in *ES*, of Greek nouns forming the genitive singular in *EOS*, are long, as *Hæresēs, Crisēs, Phrasēs, Metamorphosēs, &c*; because

tion understood, as in "*Gramina pastus*," *Æn.* 2, 471; for surely no grammarian will assert that *pastus* does or possibly can govern the accusative *gramina*. — My opinion is countenanced by the authority of Cæsar and Lucretius, the former of whom used the participle *Ens* of *Sum*, as we learn from Priscian, lib. 6 — "*Cæsar non incongrue protulit ENS a verbo Sum, Es, Est;*" which indeed he well might do, since his countrymen daily used it in its compounds, *Præsens, Absens, Potens* — to say nothing of its latent existence in the present participles of all other verbs: — and Lucretius used that same participle in the sense of *eating* or *consuming*, in the following line, 5, 397 —

Ignis enim superavit, et AMB-ENS multa perussit.

See remarks on the tenses of the verb *Sum*, in page 77.

those plural cases are written in the original Greek with the diphthong ΕΙΣ, contracted from ΕΕΣ; — and

*N. B.* A verse heretofore quoted from Ovid, *Heroid.* 10, 86, to prove that he made the plural accusative *ES* short, cannot be admitted in evidence, as the text is not ascertained. — In my next section, I shall endeavour to show that the word *Tigrès*, which is made to furnish the supposed proof, was originally written by the poet, *Tigris*. It must not, however, be dissembled that Ennius furnishes one example of the Latin plural *ES* short, and Cicero another —

*Virginē* nam sibi quisque domos Romanu' rapit sas. (*Enn.*  
Obruitur Procyon; emergunt *qlitēs* unā. (*Cicero.*

*Note*, moreover, that, although *Es* in the present tense of *Sum* be short, the final syllable of *Essēs* is *not* short, as asserted in a modern Prosody, but, like the *ES* of all other verbs in the same tense, most certainly and invariably long, both in the simple verb and its compounds.

*Essēs* Ionii facta puella maris. (*Propertius.*

*Possēs* in tanto vivere flagitio? (*Propertius.*

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There is an entire class of words, overlooked, it seems, by prosodians, but which may very properly, I conceive, have the final *ES* short: I mean such Greek vocatives as *Demosthenes*, written in the original with an *Epsilon*, and coming from nominatives in *ES* which form the genitive in *EOS*. But learners must beware of forming similar vocatives from such names as *Achilles*, *Ulysses*, &c. in which the *ES* of the nominative is merely a Doricism for *EUS*; my remark extending only to those whose nominative originally ends in *ES* without the intervention of any dialect or poetic licence.

## SECT. XLIII. — Final IS and YS.

*Corripies IS et YS. — Plurales excipe casus.*

Glis, Sis, Vis *verbum ac nomen*, Nolisque, Velisque,

Audis *cum sociis, quorum et genitivus in INIS,*

ENTIS<sup>ve</sup>, aut ITIS *longum, producito semper. —*

RIS *conjunctivum mos est variare poëtis.*

Final IS and YS are short, as *Bis*\*, *Apis*, *Ais*, *Inquīs*, *Thetīs*, *Tethys*, *Itys*, *Chelys*, *Erinnys*.

Tum *bīs* ad occasum, *bis* se convertit ad ortum. (Ovid.

Non *apis* inde tulit collectos sedula flores. (Ovid.

Donavi tamen, *inquīs*, amico millia quinque. (Martial.

Jamdudum tacito lustrat *Thetīs* omnia visu. (Statius.

\* Lily's grammar seems to say or imply that Ovid alone makes *Bis* short — "*Et bis apud Ovidium*" — But the following examples from other authors will set the point in a better light.

Inde ad nos elisa *bīs* advolat; aut etiam quod . . . (Lucretius, 4, 316.

Quæ *bīs* in octonas excurrit pondere libras. (Virgil, *Mœt.* 18.

. . . Apta quadrigis equa; te *bīs* Afro . . . 37. (Horace, *Od.* 2, 16, 35.

Troja *bīs* Cætei numine capta dei. (Propertius, 3, 1, 32.

. . . Tuque *bīs* octonos, Cancer, binosque trientes. (Manilius, 3, 570.

Octo *bīs*, aut denis, metuendus dicitur ær. (Manilius, 4, 483.

Ante *bīs* exactum quam Cynthia conderet orbem. (Lucan, 2, 577.

Namque *bīs* octonis nondum rex præditus annis. (Silius Italicus, 14, 89.

Bisque jûgo Rhenum, *bīs* adactum legibus Istrum. (Statius, *Theb.* 1, 19.

Læta *bīs* octonis accedit purpura fastis. (Statius, *Silv.* 4, 1, 1.

Namque *bīs* Herculeis deberi Pergama telis. (Valerius Flaccus, 2, 571.

. . . Et *bīs* idem facimus: nimium si, Stella, videtur . . . (Martial, 1, 45.

Trecenta debet Titius: hoc *bīs* Albinus. 23. (Martial, 4, 37.

Contigit hunc illi quod *bīs* amare diem. (Martial, 9, 40.

Vel senas quater, et *bīs* adde ternas. 38. (Ausonius, *Epist.* 7, 26.

Aut septem geminis *bīs* octo jûnge. 38. (Ausonius, *ibid.* 33.

In a word, where can a single example be found of *Bis* long, except in position before a consonant?



Seque simul juvenemque premat, *fortassis* acerbas . . . .

(*Statius*.)

*Tiphys* agit, tacitique sedent ad jussa ministri. (*Val. Flaccus*.)

*Tethys* et extremo sæpe recepta loco est. (*Ovid*.)

Reginam resonant *Othrys* et Ossa Thetin. (*Claudian*.)

. . . *Phorcys*; et immanes intorto murice phocas.

(*Valerius Flaccus*.)

*Exception.* — All plural cases ending in *IS* have that syllable long, as *Musis*, *Viris*, *Armis*, *Nobis*, *Vobis*, *Quis* for *quibus*, *Omnis*, *Urbis*. — Likewise such contracted plurals as *Erinnys*\*, for *Erinnyes* or *Erinnyas*, have the *YS* long.

Præsentemque *viris* intentant omnia mortem. (*Virgil*.)

Inducenda rota est: das *nobis* utile munus. (*Martial*.)

Atque utinam ex *vobis* unus, vestrique fuisset. . . (*Virgil*.)

*Quis* ante ora patrum Trojæ sub mœnibus altis. . . (*Virgil*.)

Non *omnis* arbusta juvant, humilesque myricæ. (*Virgil*.)

Adde tot egregias *urbis*, operumque laborem. (*Virgil*.)

for so the last three verses are given in the best modern editions, which follow the same orthography in similar cases, agreeably to the known practice of antiquity.

There appears to have been another class of plurals in *IS*, of the third declension, which were short: but, through the inattention of ignorant transcribers, they have all vanished from the poets' pages, in which we now find the words written with *ES*. — Where they stand before a consonant or at the end of a verse, we perceive nothing to

\* I cannot produce a verse to prove the quantity; but the word occurs in Seneca, *Œdip.* 644 —

Et mecum *Erinnys* pronubas thalami traham.

awake even a suspicion that the text has been falsified. But there is one passage in Ovid, which fairly authorises a belief that those short plurals in *IS* were used by the Roman poets, as we know them to have been by the Greeks, ex, gr. Anthol. 1, 6, 3 —

Οἱ ΚΟΠΙΣ ἀχρεῖ ποροῦ πορεσάντο μου· ἀλλ' ἐπορεσάντην

Ἀχρεῖ ποροῦ κ' αὐτός, τοὺς ΚΟΠΙΣ ἐππορεσίας —

which plainly proves that the plural *IS*, formed by *syncope* from *IES* and *IAS*, is short. — Now, as *Tigris* forms the genitive singular in *IOS* as well as *IOΣ*, the nominative and accusative plural from *Tigriος* will be *Tigres*, *Tigris*, and *Tigrias*, *Tigris*, with the *IS* in both cases short, agreeably to the above quoted examples. And, as the Romans, in adopting Greek terminations, usually retained the original quantity, we may to a certainty conclude that they made the final syllable short in the plural nominative and accusative *Tigris*, and other words similarly declined; though this Græco-Roman termination, with its quantity, seems to have been wholly forgotten since the pages of antiquity were marred and corrupted by the copyists. — The passage of Ovid is this —

Forsitan et fulvos tellus alat ista leones;

Quis scit an hæc sævas insula *tigres* habet? (Ep. 10, 86. It is evident that *Tigres* (of which the *ES*, as a *Latin* termination, must necessarily be long) cannot here stand in the verse: and numerous have been the attempts of various critics to amend the passage by conjectural readings, some of them as different from the text, as the *Koran* from the Bible. But, instead of adopting any of their conjectures, we have only to place a simple dot over the latter vowel of the word *Tigres*, and thus convert it into *Tigris* (like

KOPIΣ above), which will at once give us good sense and good metre. The transposition, however, of *Alat* and *Habet* would, in my humble opinion, improve the distich, viz.

Forsitan et fulvos tellus *habet* ista leones;

Quis scit an *et* sævas insula *tigris alat* \* ?

*Fis*, *Audis*, and the same part of all other verbs of the fourth conjugation — *Glis*, *Vis* whether noun or verb, *Velis*, and *Sis*, with their compounds, as *Quamvis*, *Nolis*, *Malis*, *Adsis*, *Possis* — and *Gratis*, as formed by crasis from *Gratiis* — likewise have the *IS* long.

Lyde, *fis* anus, et tamen . . . 46. (Horace.

*Nescis*, heu ! *nescis* dominæ fastidia Romæ. (Martial.

Hæc tibi si *vis* est, si mentis tanta potestas. (Martial.

Bellus homo et magnus *vis* idem, Cottæ, videri. (Martial.

Seu voce nunc *maris* acutâ, 30. (Horace.

*Quidvis* et facere et pati. 46. (Horace.

*Quamvis* ille suâ lassus requiescat avenâ. (Propertius.

Quod *sis*, esse velis; nihilque malis. 38. (Martial.

*Adsis*, et timidis faveas, Saturnia, votis. (Tibullus.

Quin etiam docui, quâ *possis* arte parari. (Ovid.

*Gratis* anhelans, multa agendo nil agens. 22. (Phædrus.

In effect, *Sis*, being a crasis of *Sis*†, must necessarily be long. Yet the following passage is quoted from Juvenal, 5, 10 —

Tam jejuna fames ? cum *possis* honestius illic

Et tremere, et sordes farris mordere canini.

But it is to be remembered that some copies give *Possit*,

\* The above remarks are extracted from a paper of mine on the subject, in the "*Monthly Magazine*" for April, 1801.

† Quod te quale *siet*, paucis, adverte, docebo. (Fannius.

having *Fames* for its nominative, and producing, I conceive, a beautiful prosopopœia. To those, however, who do not relish the idea, of "shivering Hunger gnawing her black crust in a bleak corner," I propose *Fas sit* as a substitute for *Possis*, though I do not venture to call it an *emendation*, or think it by any means comparable to *Possit*.

*Nescis*, too, is asserted to have the *IS* short in a line given under the name of Ovid, viz.

*Nescis* an excedant etiam loca : venimus illuc —

quoted, however, not from Ovid himself, but from a misquotation in Suetius. *Ovid's* line runs thus —

*Nescio* an excederint mecum loca : venimus illuc.

(*Ep.* 12, 71.)

*Exception II.* — The final *IS* is long in those nouns which form their genitives in *ENTIS*, *INIS*, or *ITIS*, with the penultima long, as *Simōis*, *Salamīs*, *Samnīs*, *Līs*.

Hac ibat *Simōis* : hæc est Sigēia tellus.

(*Ovid*.)

*Samnīs* in ludo ac rudibus caussis satis asper.

(*Lucilius*.)

Sed *līs* est mihi de tribus capellis. 38.

(*Martial*.)

*RIS* of the subjunctive has already passed under review in Section 29.

A modern Prosody asserts that the verbs *Faxis* and *Ausis* have the final syllable long. — In fact, as futures of the subjunctive mood, they may have the *IS* either long or short at option; since all other verbs in the same mood and tense have the *IS* common\*, as I believe I have proved in Sect. 29.

\* Were we, in each individual case, to confine our view to that case

## SECT. XLIV. — Final OS.

- *Vult OS produci.* — *Compōs brēviatur, et Impōs, Osque ossis:* — *Graiūm neutralia jungito, ut Argōs — Et quot in OS Latīæ flectuntur more secundæ, Scripta per O parvum:* — *patrios quibus adde Pelasgos.*

Final OS is long, as in *Dominōs* and other plural accusatives of the second declension — *Arbōs, Honōs*, and other such nouns — *ōs oris, Flōs, Mōs, Nōs, Vōs, Rōs, Custōs, Nepōs, Trōs, Minōs, Herōs, Athōs*, and all other words which are written in Greek with an *O-mega*, as *Androgeōs*, with those proper names that change *lāōs* (a trochee) to *lēōs* (an iambus) according to the Attic dialect, as *Penelēōs, Demolēōs, Menelēōs, Nicolēōs, &c.*

*Arctōs* Oceani metuentes æquore tingi. (Virgil.  
*Clamōs* ad cælum volvundu' per æthera mugit. (Ennius.  
*Labōs* et olim conditorum diligens. 22. (Avienus.  
*Rarius* in terras *ōs* inclinabat honestum. (Avienus.  
*Ut flōs* in septis secretus nascitur hortis. (Catullus.  
*Virginibus Tyriis mōs* est gestare pharetram. (Virgil.  
*Dos* mea tu sospes, *dōs* est mea Graia juvenus. (Ovid.  
*Quæ bōs* ex homine est, ex bove facta dea. (Ovid.

singly, we might run out into endless and unfounded distinctions, asserting that such and such verbs, as, for example, *Dixeris, Feceris, &c.* have the *IS* short — such and such others, as *Dederis, Audieris, &c.* make it long — others again common, as *Videris, &c.* for it would be impossible, in what remains to us of the Roman poetry, to find examples of every individual verb both long and short. But, on comparing together the whole number of examples of different verbs, we clearly perceive that the *IS* of the tense in question was common in all.

Nec *nōs* ambitio, nec amor *nōs* tangit habendi. (Ovid.  
 Et *rōs* o cœtum, Tȳrii, celebrate faventes. (Virgil.  
 Et *rōs*, et primi suadet clementia solis. (Nemesian.  
*Custōs* opaci pervigil regni canis. 22. (Seneca.  
 ... Priami *nepōs* Hectoreus, et letum oppetat. 22. (Seneca.  
 Haud aliter *Trōs* Æneas et Dauidius hetos. (Virgil.  
 Hic, quem cernis, *Athōs*, immissis pervius undis. (Petron.  
*Ægocerōs* imbres, et crebro lumine ruptos... (Germanicus.  
 ... *Androgeōs* offert nobis, socia agmina credens. (Virgil.

*Exceptions.* — *Os* (a. bone) is short, and likewise its compound *Exōs*, together with *Compōs*, *Impōs*, and Greek neuters, as *Chāōs*, *Melōs*, *Argōs*, &c.

Necnon e stagnis cessantibus *exōs* hiruip. (Seren. Samon.  
 Insequere, et voti postmodo *compōs* eris. (Ovid.  
 Et *Chāōs*, et Phlegethon, loca nocte silentia late. (Virgil.  
 ... Sive foro, vacuum litibus *Argōs* erat. (Ovid.

Also Greek nouns of the second declension (written in the original with an *O-micron*) have the *OS* short, as *Tyrōs*, *Arctōs*, *Iliōs*. — (Those written with an *O-mega* are long, as noticed above.).

Et *Tyrōs* instabilis, pretiosaque murice Sidon. (Lucan.  
 Præfulget stellis *Arctōs* inocciduis. (Helvius Cinna.  
 Tum, cum tristis erat, defensa est *Iliōs* armis. (Ovid.

Finally, all genitives in *OS*, from whatever nominatives they may come, are short, as *Palladōs*, *Oileōs*, *Orphēōs*, *Typhaēōs*, *Typhoidōs*, *Tethyōs*.

Cœrula quot baccas *Palladōs* arbor habet. (Ovid.  
 O furor! o homines, dirique *Prōmetheōs* artes! (Statius.  
 Alta jacet vasti super ora *Typhoēōs* Ætnæ. (Ovid.  
 Arva Phaon celebrat diversa *Typhoidōs* Ætnæ. (Ovid.

Non ea Tydides, non audet Oileos Ajax . . . (Ovid.

*Tethyos* alternæ refluas calcavit arenas. (Claudian.

Diripiantque tuos insanis unguibus artus

Strymoniae matres, *Orpheos* esse ratæ \*. (Ovid.

But, N. B. although genitives in *OS* be short, I can see no reason why those in *EOS*, from nominatives in *IS* or *EUS*, should be *always* and *necessarily* short, or why other poets might not with equal propriety have availed themselves of the Attic dialect, to make the *OS* long in *Neapoleos*, for instance, or *Atreos*, if the exigency of their versification had so required, as Virgil took advantage of the Ionic to make the penultima long in *Idomenēā* and *Ilionēā*. If we had more of the Roman poetry extant, we might probably find numerous examples of such licence: perhaps even, if it had seasonably occurred to me to note that particular in reading the few poets who have reached our time, I might have been able to produce some which now escape detection under the cloke of cæsure. (See Sect. 46.)

Neither do I see any reason why, in Latin, such feminine names in *O* as *Clio*, *Alecto*, *Manto*, *Calypso*, should be allowed only the contracted genitive in *US* (*bus*) merely because, in the few instances where the Roman poets have written them in the genitive, they *happened* to use the contracted form, as best suiting their immediate purpose.

\* This distich has been quoted by some modern grammarians, with *Orpheon* in the second line, to prove that nouns in *EUS* (diphthong *EU*) may form their accusative in *EON*. Even if that assertion were true (which is not the case), it is easy to discover that *Orpheon* is here inadmissible, and that *ratæ tuos artus esse Orpheon* is much less elegant than *ratæ tuos artus esse* [artus] *Orpheos*, which reading has enjoyed the sanction of the literati for more than a century.

Would it not be as well to say, "Genitive *Alectōūs*, by contraction *Alectūs*," and indifferently to write either the one or the other, as occasion might require \*?

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SECT. XLV. — Final US.

US breve ponatur. — *Produc monosyllaba, quæque Casibus increscunt longis — et nomina quartæ, Exceptis numeri recto quintoque prioris. — Producas conflata a Πως, contractaque Græca In recto ac patrio, ac venerandum nomen Iesūs.*

Final US is short, as in *Tityrūs*, *Litūs*, *Ambobūs*, *Montibūs*, *Portubūs*, *Amamūs* and all other verbs, *Intūs*, *Penitūs*, and other adverbs — and in the nominative and vocative singular of the fourth declension.

Incipe : pascentes servabit *Tityrūs* hædos. (Virgil.

Hæu ! fuge crudeles terras ; fuge *litūs* avarum. (Virgil.

Nunc etiã peperì : gratare *ambobūs*, Iason. (Ovid.

*Fluctibūs* † hic tumidus, *nubibūs* ille minax. (Ovid.

\* It is neither impossible nor improbable, that, in the line from Varro, quoted in the ensuing section for an example of *Didus*, the word was originally written by him without contraction, viz.

*Didōūs* atque suum misceri sanguine sanguen.

† The distich to which this verse belongs (from Ovid, Trist. 1, 2, 23) is given, thus altered, in the Eton grammar, as an example under the rule which teaches that *Hic* refers to the latter antecedent, *Ille* to the former —

Quocumque aspicias, nihil est nisi pontus et æer,

*Nubibus* hic tumidus, *fluctibus* ille minax.

But there was no necessity for altering the poet's text, which appears



Lit̄era rarus in hæc portub̄l̄is orba venit. (Ovid.  
 Serīus aut cit̄ios sedem properam̄us ad unam. (Ovid.  
 Hic Dolopum man̄us, hic sævus tendebat Achilles. (Virgil.  
 O patria! o diȳum dpm̄us Ilium, et inclyta bello... (Virgil.  
 Int̄us aquæ dulces, vivoque sedilia saxo. (Virgil.  
 Perspicere ut possis res gestas fundit̄us omnes. (Lucretius.

*Exception.* — *US* is long in monosyllables, as *Plūs*, *Rūs*, *Tūs* — in the genitive singular, and the nominative, accusative, and vocative plural, of the fourth declension — and in all nouns of the third declension which increase long, as *Salūs*, *Tellūs*, *Palūs*; under which description we may, without making a separate rule, include those Greek names in *US* which form their genitives in *UNTIS*, as *Opūs*, *Amathūs*, *Pessinūs*, &c.

Et rū̄s in urbe est, vinitorque Romanus. 23. (Martial.  
 Sed rigidum j̄us est et inevitabile mortis. (P̄do Albinov.  
 Proscripti Regis Rupill̄i p̄us atque venenum. (Horace.  
 Fiet enim subito s̄us horridus, atraque tigris. (Virgil.  
 Emi hortos; pl̄us est: instrue tu; minus est. (Martial.  
 Angulus ille feret piper et t̄us ocyus uvā. (Horace.  
 Scilicet immunis si luct̄us una fuisset. (P̄do Albinov.  
 Port̄us æquoreis sueta insignire tropæis. (Silius Italicus.  
 Divitias magnas hic tell̄us ipsa ministrat. (Priscian.

perfectly correct, as given in the common editions; for Ovid himself, the best interpreter of his own words, elsewhere says,

Sic deus et virgo est, hic spe celer, illa timore. (Met. 1, 539.

In both cases, *Hic* refers to the nearer object, *Ille* to the more distant: the sea was nearer to Ovid than the sky; and, as we survey afar the eager race between Apollo and Daphne, the nymph is more remote from our view than her pursuer.

... Brevi docebo. *Servitūs* obnoxia... 22. (*Phædrus*.  
 Est *Amathūs*, est celsa mihi Paphos, atque Cythera. (*Virg*.  
*Palūs* inertis fœda Cocyti jacet. 22. (*Seneca*.

We find, however, one example of *Palūs* short, viz. in Horace, Art. Poët. 65 —

... Regis opus, sterilisque diu *palūs*, aptaque remis.

But here it is to be observed that Messrs. Bentley, Cunningham, and Wakefield, have given different readings from conjecture, thinking it highly improbable that Horace could have written the line thus. Indeed I am of the same opinion, unless perchance he intended *Palus* to be of the second or fourth declension; in which case the *US* would be properly short without any violation of quantity. And perhaps, when we consider the supposed derivation of *Palus* from Πάλος or Πηλος, and recollect how many other nouns belong to different declensions, as well as verbs to different conjugations, we may not deem it altogether improbable that such was Horace's intention.

*Exception II.* — *US* is long in the compounds of Πους (forming the genitive in *PODIS* or *PODOS*) as *Tripūs*, *Melampūs*, *Ædipūs*, *Polypūs*.

Hic *Ædipūs* *Ægea* tranabit freta. (*Seneca, Theb.* 313.

But *Polypus* of the second declension (borrowed from the Doric dialect) has the *US* short; and so it might likewise be in *Ædipus* and *Melampus* under the same circumstance.

Utque sub æquoribus deprensus *polypūs* hostem... (*Ovid*.

*US* is long in *Panthūs* and such other names written in Greek with the diphthong ΟΥΣ contracted from ΟΟΣ — and in genitives from feminine nominatives in Ο, as

*Mantūs, Cliūs, Eratūs, Sapphūs, Didūs, Iūs, Inūs, Spiūs, Clothūs, Alestūs, Enyūs, &c.* which are in like manner written in Greek with a diphthong contracted from *OOZ*. — Finally, *Iesūs* (in Greek *Ἰησους*) has the *US* long.

*Panthūs* Othryades, arcis Phœbique sacerdos. (*Virgil.*

Fatidicæ *Mantūs*, et Tusci filius amnis. (*Virgil.*

*Didūs*\* atque suum misceri sanguine sanguen. (*Varro.*

## SYLLABLES VARIOUSLY AFFECTED BY POETIC PRACTICE.

### SECT. XLVI. — *Cæsura.*

The term *Cæsura* is used by grammarians in two acceptations — first, as applied to whole verses — secondly, as applied to single feet. — In the former acceptation, it will be noticed in the “*Analysis of the Hexameter.*”

When applied to single feet, the *Cæsura* means the division or separation which takes place in a foot, when that foot is composed of syllables belonging to separate words, as

Pasto-|-res † ovi-|-um † tene-|-ros † de-|-pellere fetus —  
in which verse the *Cæsura* takes place three times, viz. in the second foot, between *res* and *ovi* — in the third, between *um* and *tene* — and in the fourth, between *ros* and *de*†.

\* See the remark on this word in page 135.

† It is not uncommon, particularly on the continent, to give the

## RULE.

*Syllaba sæpe brevis Cæsurâ extenditur, etsi  
Litera nec duplex nec consona bina sequatur.*

A short syllable in the cæsuræ is frequently made long, though its vowel be not followed by two consonants or a double letter; the pause\* and emphasis being sufficient to produce the same effect as if the final consonant were doubled, or the final vowel pronounced with double length,

name of Cæsuræ to the final long syllable of a word, remaining after the completion of a preceding foot, as *res, ian;* and *res,* in the example above quoted. — Alvarez, whose rules I have, for the most part, adopted, several times uses the word in that acceptation: nor does he appear to have been guilty of any greater impropriety in that use of the term, than Terentianus Maurus in his use of its Greek synonym, *Pome*, as applied to the whole verse. Terentianus, besides using *Pome* for the division or separation of the verse into two parts (which is its original signification), repeatedly applies the term also to the first portion of the verse so divided, and to any other combination of syllables equivalent to that first portion. — After all, however, it certainly is more accurate to confine the term Cæsuræ to the separation or division, and to call the residuary long syllable simply a long syllable, or a *semifoot*.

\* Quintilian, treating of the poetic feet and measures to be employed in oratory, says — “*Est enim in ipsâ divisione verborum quoddam latens tempus;*” where the context shows, that, by the *divisio verborum*, he means, not the division of words into syllables or feet, but the division of one word from another, or the interval between two words. — Again, speaking of the words “*Non tunc ducetur,*” he says; “*Paululum mora datus inter ultimum atque proximum verbum; et tunc illud intervallo quoddam producimus, i. e. the short E of Tunc, which, by that pause, is rendered long.* — Again, “*Neque enim ignoro; in fine* [of a clause or member of a sentence] *pro longâ accipi brevit; quod videtur aliquando vacanti tempore, ex eo quod insequitur, accidere.*” Lib. 9, cap. 4.

and the initial consonant of the following word doubled,  
— But, N. B. it is not at all necessary (as some critics imagine) that there be any pause or division in the *sense* or grammatic construction, which would require or admit even a comma: ex. gr.

Nulli cura fu-*it* externos quærrere divos. (*Propertius*.)

Disposi-*tā* quæ Sarmaticis custodia ripis. (*Claudian*.)

Dux peco-*rīs* hircus: duxerat hircus oves. (*Tibullus*.)

Ipse suos geni-*ūs* adsit visurus honores. (*Tibullus*.)

Quas simi-*lis* utrimque tenens vicinia cœli . . . (*Tibullus*.)

Et tibi Mæonias in-*tēr* heroidas omnes . . . (*Propertius*.)

Jura trium peti-*it* a Cæsare discipulorum. (*Martial*.)

Iste meus periit; peri-*it* arma inter et enses. (*Pedo Albin*.)

. . . Cum gravius dorso subi-*it* onus \*. Incipit ille. . . (*Horace*.)

Ut redi-*it* animus, cultorem pauperis agri . . . (*Ovid*.)

Mors heic gentis erat: san-*guis* ibi fluxit Achæus. (*Lucan*.)

Non te nulli-*ūs* exercent numinis iræ. (*Virgil*.)

Illius ut Phœ-*būs* ad limen constitit antri. (*Claudian*.)

Ausus de Cicerone da-*rē* palmamque decusque (*Plin. jun*.)

Hic densis aqui-*lā* pennis obnixa volabat. (*Ennius*.)

Quem, qui suspici-*ēt* in cœlum nocte serenā . . . (*Cicero*.)

Quis novus inceptos timor impedi-*it* hymenæos? (*V. Flac*.)

This power of the cæsura affects the final syllable of the *trihemimeris* †, as

\* The construction of this passage being grossly misunderstood by many persons, who, misled by the Dauphin editor's interpretation, make *onus* the nominative to *subiit*, and *dorso* the dative, it may not be amiss to observe, *en passant*, that the syntax here is precisely the same as in Virgil, *Æn.* 4, 599 —

. . . Quem *sukūsse* *humeris* confectum ætate *parentem*.

† The *trihemimeris* is that portion of a verse (counted or measured from the beginning of the line) which contains three half parts, i. e. three

Pectori-|būs inbianz, spirantia consulit exta —

of the *penthemimēris*, as

Emicat | Eurya-|lūs, et munere victor amici —

of the *hepthemimēris*, as

Per ter-|ram, et ver-|sā pul-|vīs inscribitur hastā —

and of the *ennehemimēris*, as

Graius ho-|mo infec-|tos lin-|quens profu-|gūs hyme-  
næos —

in which cases, equal emphasis is supposed to be laid on those final syllables as if they were written *PectoribuSS*, *EuryaluSS*, *PulviSS*, *ProfuguSS*.

If any person object to this mode of reading, I pray him to recollect that it is not now recommended for the first time, but has long enjoyed the sanction of the learned and judicious Dr. Clarke. That able critic, in a note to his Homer, *Iliad* A, 51, where the word *Bēlōs* has the final syllable made long by the cæsura, directs us to pronounce it *BeloSS* —

Autar epei' autoisī *bēloSS* ekhepeukes ephieis —

meaning, I presume, that we should utter it as we do the English word *acroSS*, the last syllable receiving the chief emphasis — I will not say “*accent*,” lest I be accused of wishing to sacrifice accent to quantity. It is by no means my intention to sacrifice either accent to quantity or quantity to accent: nor would any man show himself more scrupulously observant of the true Roman accent than I, if there were now living any person capable of ascertaining *what* that accent was, and willing to teach us *how* we should apply it. But there lies the grand, the insuperable,

half feet, or a foot and half — *penthemimeris*, five half feet, or two feet and half — *hepthemimeris*, seven half feet; or three feet and half — *ennehemimeris*, nine half feet, or four feet and half.

difficulty. The accent of the old Romans is irrecoverably lost: and is it, I ask, altogether certain that we are infallibly right in applying to their words the accent of a modern language, especially of a language so widely different from theirs as the English?

To show by a living example how liable we may be to error in sounding one language according to the accent of another, I only appeal to any man who understands the genuine accent of the French, whether the grave, the acute, and the circumflex, do not produce very different effects: and I then ask him, whether an Englishman, though he be made perfectly acquainted with the *general* sound of the French vowels and consonants, can, by any possible application of the accent as he has been taught to observe it in his own language, ever learn to pronounce the French with due discrimination between the grave, the acute, and the circumflex, unless he hear it spoken by persons to whom the true pronunciation is familiar. Nay, even in one and the same language, the proper and universally acknowledged *prose* accent cannot and *must* not be always observed in either writing or reading poetry. I cannot prove my assertion by any Latin example in which the quantity is not altered together with the accent: but, of those words in which a change of accent is the unavoidable consequence of an alteration in the quantity, the number is considerable, and fully sufficient to justify my remark. *Vólucres*, for instance, and *Pháretram*, and *Ténebris*, are accented in prose on the first syllable, and so they are in poetry, while the second syllable remains short: but, so soon as that becomes long, the accent is immediately changed, and every scholar pronounces *Kálécres*, *Pháre-tram*, *Ténébris*, as in the following lines—

Obscœnique canes, importunæque volucres.

Virginibus Tyriis mos est gestare *pharëtram*.

Savit et in lucem Stygiis emissâ *tenëbris*.

Now, by the same rule — viz. that of a change in the accent arising from an alteration in the quantity — I ask whether words of *two* syllables may not with equal propriety be differently accented according to their different quantity, as words of *three*. For example, although we may in prose — and likewise in poetry when the first syllable is long — pronounce *pâtres*, *âgrôs*, *âtrôx*, may we not be allowed to lay a different accent on these words when the first syllable is short, and to pronounce *patrës*, *agrôs*, *atrôx*, in the subsequent verses?

Albanique *pâtrës*, atque altæ mœnia Romæ.

Sternit *âgrôs*, sternit sata lætâ, boutrque labores.

Ecce inimicus *âtrôx* magno stridore per auras...

And, if it be right to transpose the accent in words which change the quantity of the *first* syllable, can it be wrong to transpose it in those which have the quantity of the *final* syllable changed by position or cæsura, as *Belos*; above\*?

In short, would there be any harm in coolly reconsidering all those passages respecting *accent* which are quoted from the ancients, and impartially examining whether the

\* In page 68 of "*Metton ariston*," I find that there are some learned men in this country who have publicly adopted the mode of reading according to quantity — as the Rev. Mr. Collier, of Trinity-college, Cambridge, and the Rev. Mr. Stock, master of the foundation-school at Gloucester. I am informed that the same practice is likewise followed by other respectable teachers: and, since the publication of my first edition, I learn that it is becoming still more general — so that, after the lapse of no very long period, there will probably not be a scholar in the kingdom who will read otherwise.



writers really intended that the rules of *prose* accent should in all cases be rigidly observed in reading *poetry*? whether, for instance, Quintilian intended it when he talked of pronouncing *Circum litora* (*Æneid* 4, 254) as a single word, with a single acute accent (“*dissimulatâ distinctione . . . . tamquam in undâ voce, una est acuta*” — *Inst.* 1, 5) — whether the “*dissimulata distinctio*” might not have been usual in other cases too, in which one word suffered a change, and another a total privation, of its *prose* accent — and whether, upon this ground, the word *volat*, in the line —

*Cœruleo per summa lævis vōlāt æquora curru* —  
might not have transferred its accent to the final syllable of *levis*, so as to make it *lëviSS*, according to Dr. Clarke’s rule, and to leave, pursuant to Quintilian’s hint, “*only one acute*” for the four syllables, viz. *lëvis vōlāt*.

I ask, indeed, whether it be a reasonable supposition that the Romans should, without scruple, have violated the *prose* accent in comic poetry, which more nearly approaches to *prose* language, and yet have rigidly observed it in the more exalted strains of lyric and heroic song. From Cicero, *Paradox.* 3, 2, we learn that the actors on the stage were obliged to pay the utmost attention to strict propriety of pronunciation, and were hissed off for trespassing in a single syllable. By Dr. Bentley, the great champion of accent, we are taught (*De Metr. Terent.*) that *Malúm*, &c. are to be accented on the final syllable: and accordingly, in the first scene of the *Andria*, we find no fewer than *fifty-five* words so accented by him, as *Aderát*, *Igitúr*, &c. I readily admit this to have been proper, and that neither the doctor nor the actor would have been hissed off the stage for such pronunciation. But, if proper

in Terence to transfer the accent to the final syllable, why improper in Horace or Virgil?

I leave the question to be determined by more competent judges than myself: and, without pretending to decide which is the right mode or which the wrong, I refer my reader to two late publications, the one in favor of quantity, entitled "*Metron ariston*," said to have been written by the late Dr. Warner — the other, a treatise "*on the Prosodies of the Greek and Latin Languages*," attributed to a learned prelate of the established church, and supporting the cause of accent.

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SECT. XLVII. — *Synæresis.*

*Syllaba de gemina facta una Synæresis esto.*

When two vowels, which naturally make separate syllables, are pronounced as one syllable, such contraction is called a *Synæresis*, as in the following examples.

*Phaethontem patrio curru per signa volantem. (Manilius.*  
*Eosdem habuit secum, quibus est elata capillos,*

*Eosdem oculos: lateri vestis adusta fuit. (Propertius.*

*Hac eadem rursus, Lygdame, curre viâ. (Propertius.*

*... Servus; Habes pretium: loris non ureris, aio\*. (Hor.*

\* In *Aio*, *Aiunt*, *Aiebam*, &c. the *A* and *I* are properly distinct syllables, as we see in *Ais* and *Ait* —

*Seque suâ miserum nunc aît arte premi. (Ovid.*

Whenever, therefore, the measure of the verse does not absolutely

- Præsidium regale loco dejecit, ut aiunt . . . (Horace)  
 Eripere ei noli, quod multo carius ipsi . . . (Catullus.  
 Sed fortuna valens audacem fecerat Orphea. (Virgil.  
 Quid respondeamus\*, nisi justam intendere litem . . . (Lucretius.  
 Tityre, pascentes a flumine reice capellas. (Virgil.  
 Rure levis verno flores apis ingerit alveo. (Tibullus.  
 Inarime Jovis imperiis imposita Typhæo. (Virgil.  
 Denariis† tamen hanc non emo, Basse, tribus. (Martial.  
 . . . Stellio; et lucifugis congesta cubilia blattis. (Virgil.  
 Unius ob noxam et furias Ajacis, Oilei. (Virgil.  
 . . . Flos Veronensium‡ depereunt juvenum. (Catullus.  
 Bis patriæ cecidere manus. Quin protinus omnia . . . (Virgil.  
 Quia§ variis pedibus loquimur sermone soluto. (Ter. Maur.  
 Aut aliæ quojus desiderium insideat rei. (Lucretius.  
 Virtus quærendæ rei finem scire modumque. (Lucilius.

compel us to use the Synæresis, we ought, no doubt, to scan them as separate syllables, e. gr.

Vos sapere, et solos *ai* bene vivere, quorum . . . (Horace.

Quem secum patrios *ai* portare penates. (Virgil.

\* Here, however, we ought perhaps to read *Respondamus*, from *Respondo* of the third conjugation, which I have quoted from Manilius in page 88.

† *Denarius*, like all other derivative adjectives in *arius*, has the *A* long, as in the following example —

Unus sæpe tibi tota *denari*us arcæ. (Martial.

‡ A *Synæresis*, like that in *Veronensium*, was the original cause of the genitives plural in *UM*; instead of *IUM*, from many nouns of the third declension, as *Parentum* and *Civitatum*, for *Parentium* and *Civitatum* (which latter genitive, though not common, has the sanction of classic authority); unless perhaps grammarians would rather choose to attribute such contractions to syncope, as *Viridum* (Statius, Theb. 2, 279) for *Viridium*, and *Apum* for *Apium*, which is preserved uncontracted by Ovid, Met. 15, 383.

§ Lest this be thought a proceleusmatic verse, be it observed that the *Synæresis* of *Quia* repeatedly occurs in Terentianus.

Nec nebulam noctu, nec *aranei* tenuia fila . . . (Lucretius.

Pompei, meorum prime sodalium. 55. (Horace.

Duodecies undis irrigat omne nemus. (Auctor Phœnicis.

Periculum matres coinquinari regias. 22. (Accius.

. . . . . Vietis\* . . . . . (Horace.

Mittebat qui suos† ignes in mille carinas. (Manilius.

. . . Nec subesse (præter istos, quos loquor) casus alios. 36.

(Terentianus Maurus.

Sed duo sunt, quæ nos distinguunt, millia passuum ‡.

(Martial.

Nec tamen aut Phrygios reges aut arva furentis

Bebryciæ spernendus *adl.* [i. e. *adii*] . . . (Val. Flaccus.

. . . Tandem coaluerint § ea, quæ conjecta repente . . .

(Lucretius.

. . . Vocalis ut illam latere ex utroque coarctet. 51.

(Terentianus Maurus.

The use of Synæresis is frequent in *Ii*, *Iidem*, *Iisdem*, *Dii*, *Diis*, *Dein*, *Deinceps*, *Deinde*, *Deest*, *Deerat*, *Deero*, *Deerit*, *Deerunt*, *Deesse*, *Cui*, and *Huic* ||.

\* All supines in *ETUM* being long, as formed by crasis from *ētum*, the participle *Virtus*, agreeably to the general rule, has the *E* long, as we see in Lucretius, 3, 386 —

Nec supera caput ejusdem cecidisse *vīrtam*.

Vestem . . . . .

† But we might here read *Sos* after the antique form, as

Pœni sunt soliti *sos* sacrificare puellōs. (Ennius.

‡ Commonly printed *Passum*, as *Currum* in Virgil, *Æn.* 6, 653, for *Curruum*.

§ This amended reading, for which we are indebted to the ingenious sagacity of the late Gilbert Wakefield, will serve to explain the formation of *Cōgo* from *Cōāgo*, and *Cōgito* from *Cōāgito*, first by synæresis, and finally by crasis. — *Cætus*, too, is only a synæresis, the word being formed from *Co* and the supine *Itum* of *Eo*.

|| As to *Cui* and *Huic*, though they frequently occur as dissyllabics in the

*It* mihi sint comites, quos ipsa pericula ducant. (*Lucan.*)

*Idem* oculi lucent, eadem feritatis imago. (*Ovid.*)

Sint Mægenates; non *deerunt*, Flacce, Marones. (*Mart.*)

*Cui* tu lacte favos et miti dilue Baccho. (*Virgil.*)

*Huic* conjux Sichæus erat, ditissimus agri . . . (*Virgil.*)

*Anteambulo*, *Anteire*, *Antehac*, *Dehinc*, *Mehercule*, in the subjoined examples, may be supposed rather to have the *E* elided, than coalescing into one syllable with the following vowel: and perhaps the same remark may apply to *Deinde* and *Deest*, as well as to other words which are commonly ranked under Synæresis. — In *Contraire*, the *E* is elided.

Sum comes ipse tuus, tumidique *anteambulo* regis. (*Mart.*)

*Anteire* auxiliis, et primas vincere caussas. (*Gratius.*)

Plurimaque humanis *antehac* incognita mensis. (*Lucan.*)

*Dehinc* sociare choros, castisque accedere sacris. (*Statius.*)

Male est, *mehercule*\*, et laboriose. 38. (*Catullus.*)

Et simulat transire domum; mox *deinde* recurrit. (*Tibullus.*)

*Deest* jam terra fugæ: pelagus Trojamne petemus? (*Virg.*)

. . . Tigribus? aut sævos Libyæ *contraire* leones? (*Statius.*)

*Note*, however, that the *De* is not, in every such case,

comic writers, we do not find either of the words in Virgil, Horace, Ovid, and many other poets, except as a single long syllable. At least, their writings furnish no instance in which it can be *proved* that they intended *Huic* or *Cui* for two syllables, as would be the case if we were to find the first syllable short, and the other long, as in the following examples —

Falsus *hūc* pennas et cornua sumeret æthræ

Rector . . . . . (*Statius.*)

Ille, *cū* ternis Capitolia celsa triumphis

Sponte deūm patuere . . . . . (*Albius.*)

Puer, o *cū* trinam pater . . . 29. (*Prudentius.*)

\* The final *E* is here not elided, but made short. See "*Synalaphæ*."

necessarily subject to either synæresis or elision: for, besides numerous instances in which we find it preserved and made short, as in *Dēhinc*, *Dēinde*, *Dēhisce*, &c. we sometimes see it retain its original quantity, as in *Dēhortatur*, quoted from Ennius by A. Gellius, 7, 2, and in *Deest*, Statius, Theb. 11, 276 —

Hannibal audaci cum pectore *dēhortatur*\* . . .

*Dēest* servitio plebes: hos ignis egentes . . .

Statius furnishes two other examples of the same kind; Theb. 7, 236, and 10, 235, if the text be correct in those places; for the readings are not certain.

There are other cases (though they hardly can with propriety be considered as instances of genuine *Synæresis*) in which two vowels, properly belonging to separate syllables, are united in one, which retains the original quantity of the latter vowel, whether long or short — that is to say, when *I* and *U*, suffering somewhat of a change from their vowel state, are used like our English initial *Y* and *W*; on which occasions, the *I* or *U* operates as a consonant, and has (in conjunction with another consonant) the power of lengthening a preceding short vowel.

. . . *Ædificant, sectaque intexunt ābiēte costas.* (*Virgil.*)

*Induit ābiēgnæ cornua falsa bovis.* (*Propertius.*)

. . . *Moenia, quique imos pulsabant āriēte muros.* (*Virgil.*)

*Hærent pāriētibus scalæ; postesque sub ipsos, . . .* (*Virgil.*)

*Quâ nec mobilius quidquam neque tēnuīlis exstat.* (*Lucret.*)

\* It is to be observed, however, that, in some copies, this line is differently given, viz.

Hannibal audaci dum pectore *me dēhortatur* —

in which case, if *dēhortatur* be the true reading, as it probably is, the *E* suffers elision.

Hinc omne *princĭpium*, huc refer exitum. 55. (Horace.

Ut *Nasidiēni* juvit te cœna beati? (Horace.

Somnia *pĭtuitā* qui putatissimā mittunt. (Persius.

Nam neque *fortuitos* ortus, <sup>U</sup>urgentibus astris . . . (Manil.

*Vindēmiātor* et invictās cui sæpe viator . . . (Horace.

In these verses we must pronounce *āb-yēte*, *āb-yēgnæ*, *ār-yēte*, *pār-yētibus*, *tēn-wiūs*, *princĭp-ŷum*, *Nasid-yēni*, *pĭt-wĭtā*, *fort-wĭtos*, *vindēm-yātor*; in each of which cases, except the last three, the position produces the effect of lengthening a preceding vowel, otherwise naturally short. The proper quantity of the first six of those words is too well known, to require any proof: but, as some doubts have been entertained respecting the others, the following quotations are given, to remove them, and place beyond dispute the real quantity of each.

Aut vigila, aut dormi, *Nāsidiēne*, tibi. (Martial.

. . . Mucusque et mala *pĭtuita* nasi. 38, (Catullus.

. . . Nec *fortūitum* spernere cæspitem. 55. (Horace.

Tum *fortūitum* felis contubernium . . . 22. (Phædrus.

Mitis in apricis coquitur *vindēmia* saxis. (Virgil.

In the following passages of Statius, Silv. 1, 4, 36, and Theb. 12, 2 —

Sperne coli *tenuiore* lyrā: vaga cingitur astris . . .

. . . Ortus; et instantem cornu *tenuiore* videbat . . .

the licence is carried still further; and we must not only consider the *U* as *W*, but make the *Wio* one syllable by Synæresis, and the short *E* of the preceding syllable long by position before the *NW* — *Tēn-wiōre* \*.

\* Similar instances (according to some editions) are found in the same author, Theb. 4, 697 — 5, 597 — 6, 196: but the readings are

After these examples, we need not feel any scruple or difficulty respecting that of Virgil, *Geo.* 1, 482 —

. . . *Fluviorum* rex *Eridanus*, camposque per omnes . . .

or this of Ennius, *Annal.* 1, 101 —

Cedunt ter quatuor de cœlo corpora sancta

*Avium*: præpetibus sese polchrisque locis dant —

for, instead of being driven to the necessity of supposing the first foot in either case to be an anapæst (*flūvīō — āvīlūm*), we have only to read Virgil's line, *Flūw-yōrum*, &c. taking the *U* and *W* into one syllable, as is common at the end of many words in the Dutch language \* — and to pronounce Ennius's *Avium* somewhat like our English *Law-yer* or *Saw-yer*, viz. *Aw-yum*, in which there can be no greater difficulty, than in contracting *Avisper* or *Awisper* to *Aw'sper* or *Ausper*.

not sufficiently ascertained. — On the lengthening of the short *E* in *Tenuis*, let us hear Terentianus, *De Syllabis*, 474 —

Sed tamen videmus illam \* consonæ vim sumere; (\* The *U*.

"*Tenuia*" ut dixit poëta \* nobis ire "*vellera*:" (\* Virg. *Geo.* 1, 398.

Longa nam fit "*Ten*" nunc, quom sequantur *U* et *I*.

Nec minus, vocalis una si sequatur hanc, potest

Consonæ præbere vires, et digammos effici,

"*Genua*" \* cum "*labant*" Daretis, "*æger*" est "*anhelitus*." (\* *Æn.* 5, 432.

\* That the Romans could and did pronounce *UW* in one syllable, might easily be proved by many examples, as *Cluvebam*, *Pluvi*, *Adnuvi*, *Genuvi*, &c. to say nothing of *Deposuvi*, which we probably ought to read, instead of *Deposivi*, in Catullus, *Carm.* Sæc. 8: but the following, from Ennius, *Annal.* 18, 5, will be sufficient —

Nos sumu' Romani, qui *fuvimus* ante Rudiui —

for, as the third letter in *Fuvimus* was evidently inserted for the sole purpose of lengthening the short syllable *Fu*, I ask how it could produce that effect? If we consider it as our common English *V*, it could not produce it: for the *V* of a subsequent syllable has not the power of lengthening a short vowel immediately preceding it, without the inter-



In some names of Greek origin, as *Theōdotus*, *Theōdosius*, &c. a Synæresis sometimes takes place, attended with a change of one of the vowels, agreeably to the Doric dialect, viz. *Theudotus*, *Theudosius*, &c.

Quam tulit a sævo *Theudotus* hoste necem. (Ovid.  
*Theudosii*, pacem laturi gentibus, ibant. (Claudian.

vention of another consonant, as we see in *Cævus*, *Lævis*, *Nivis*, *Nævus*, *Jævus*, &c. The only way, therefore, in which the poet could accomplish his end of lengthening the first syllable, was to pronounce *Fæw-imus*. — Hence may be deduced an argument in support of the doctrine laid down in Dr. Busby's grammar, that the preterites of all Latin verbs were originally formed alike, *Amā-i*, *Dokē-i*, *Leg-i*, *Audī-i*: to which I will venture to add, that the *V* or *W* appears (as in *Fævi*, *Genævi*, &c. above noticed) to have been introduced merely for the sake of giving length and emphasis to the short penultima, as *Amāw-i*, *Audīw-i*: for it is to be observed that the penultima of all preterites in *VI* is long. — The difficulty of pronouncing *IW* together in one syllable cannot be admitted as a valid objection in this case; since we see, that, after the *E* was cut off from *Sive* (or *Siue*) the Romans could still pronounce the remainder of the word as a single syllable, whether they wrote it *Siu*, or (as we now read it) *Seu*: and, in our own language, the *I* and *W* of the Saxon *Sti-wārd* are united to produce *Stēw-ārd*, as *Lee-wārd* is, by our seamen, pronounced *Lēw-ārd*. — To conclude this long note, I ask whether it be not at length high time that our classical teachers should instruct their pupils to pronounce *Eu-ander*, *Eu-enus*, *Eu-a*, *Eu-ius*, *Eu-adne*, &c. agreeably to the original Greek, as the only mode of accounting for the length of the first syllable — instead of leaving them to suppose that the short Greek *E* can be rendered long by the presence of the Latin *V* in the subsequent syllable. — I have found it necessary to adopt the practice myself in a recent little publication, entitled "*Scanning Exercises for young Prosodians*."

SECT. XLVIII. — *Diæresis*, or *Dialysis*.*Distrahit in geminas resoluta Diæresis unam.*

A *Diæresis* is the division of one syllable into two, as *Aurāi* for *Āurā* — *Sūādent* for *Suadent* — *Trōia* for *Troja* or *Troi-a*\* (see page 13) — *Sūēscō* for *Suescō* — *Reliquūs* or *Relicūūs* for *Reliquus* — *Ecquīs* or *Eccūīs* for *Ecquis* — *Milūūs* for *Milvus* — *Silūa*, *Solūo*, *Volūo*, for *Silva*, *Solvo*, *Volvo*, &c.

Æthereum sensum, atque *aurāi* simplicis ignem. (*Virgil*.  
Atque alios alii irrident; Veneremque, *sūādent* . . . (*Lucr*.  
Misit infestos *Trōlæ* ruinis . . . 37. (*Seneca*.

Has Graii stellas Hyadas vocitare *sūērunt*. (*Cicero*.

Ut *insūētā* voce terreret feras. 22. (*Phædrus*.

*Reliquās* tamen esse vias in mente patentes. (*Lucretius*.

*Ecquīs* exter erat, Romæ regnare quadratæ. (*Ennius*.

Columbæ sæpe quum fugissent *milūm*. 22. (*Phædrus*.

Nunc mare, nunc *silūā* . . . 12. (*Horace*.

Nulla queat posthac nos *solūisse* dies. (*Tibullus*.

Debuerant fusos *evolūisse* meos. (*Ovid*.

To modern ears, accustomed to the English sound of the *V*, such a diæresis as that in *Silūa*, *Solūisse*, and *Evolūisse*, may appear somewhat extraordinary. But we shall easily be reconciled to it, when we recollect that the words were usually pronounced *SilVæ*, *SolVisse*, &c. in which case, there was very little difference between the *V* making part of a syllable with the following vowel, and the *U*, making a separate syllable, and pronounced with the broad sound given to it by the modern Italians and Ger-

\* Ut "*Troia*" atque "*Mqia*" de tribus vocalibus. (*Terent. de Syll.* 494.)

mans, nearly like our *OO* in the word *Foot*\*. And the Roman poets, very probably, intended such diæreses on many occasions which pass unobserved by modern readers. For example, since the *I* and *U* are both short in *Silvæ*, and the *O* and *U* in *Sölvo* and *Völvo*, who can venture to assert that we ought not to read them so in the following lines of Virgil, and indeed in every other passage of ancient poetry where the measure of the verse will indifferently admit two short syllables or one long?

Et claro *silvæ* cernes Aquilone moveri. (*Georg.* 1, 460.

Saxum ingens *völunt* alii . . . . (*Æneid*, 6, 619.

Extemplo *Æneæ söluntur* frigore membra. (*Æn.* 1, 96.

I will not pretend to affirm that we *ought* so to pronounce the words; but I conceive that they would, in that manner, sound much better than with our modern *V*, and would give us a more lively and picturesque description of the waving of the forests, the rolling of the huge stone, and Æneas's shivering fit.

Perhaps, too, the words which we pronounce *Arroum*,

\* The following passage of Plautus is worthy of notice —

. . . . . Vin' afferri noctuam,

Quæ *Tu*, *Tu*, usque dicat tibi? (*Menæch.* 4, 2, 96.

Here the *Tu*, *Tu*, must be pronounced *Too*, *Too*, as we may learn from the hooting of the owl. — The dog also can give us a useful lesson — can teach us to pronounce Greek (and Latin too, I presume) more correctly than we do at present. Aristophanes, in one of his comedies, introduces the barking of a dog, which he expresses by the diphthong *au* several times repeated — *au au au au*. Now, if it be only granted that the Athenian dog barked in the same tone as a modern London dog, it clearly follows that our pronunciation of the *au* must be wrong, since it cannot possibly imitate the voice of that animal, as intended by the poet. To produce that effect, we must pronounce the syllable after the manner of the Italians and Germans.

*Parous, Larca, Cerous, Serous*, ought, in many cases, to be pronounced *ārūim, pārūys, lārūd, cērūus, sērūus*, which pronunciation would be fairly authorised by etymology: for *arvum* is nothing more than *drūim rus* or *solum*; the adjective *ārūus* (*arable*, or *ploughed*) being derived from *āro*, as *pascuus, cæduus, riguus, mutuus, nocuus*, &c. from other verbs — *pārūus* is evidently of the same family as *pārum* — *lārūd* is derived from *lar, lāris* — *cērūus*, from *xiḡas* — *sērūus* (another adjective, like *aruus, pascuus*, &c. above) from *sēro, sēras*, to *lock up*, or *confine*.

In the following line of Plautus, for example, (*Pœn.* 3, 4, 2) to avoid making the second foot a trochee, some critics will probably read *sērūus* —

Tūus | sērūus | aūrum īp-|si lenoni datat (22) —

while others will avoid both the trochee and the diæresis, by scanning thus —

Tūū' sēr-|vūs aū-|rūm īp-|si lenoni datat.

A diæresis took place perhaps much oftener than we suspect in syllables containing what we call the consonant *J*. That letter we know to have been in reality a vowel, as we find it in *Jam*, which is frequently used by the comic writers as a dissyllable — in its compounds *Et-jam* or *Etiam*, and *Quom-jam* or *Quoniam*, which are universally acknowledged as trisyllabics\* — in *Julius*, which Virgil never could have derived from *Iūlus*, if he had pronounced the first syllable of the former as we sound the word *Jew*, &c. &c. This, then, being the case, is it in the smallest degree improbable that the poets always read the initial *J*

\* But, as no hexameter verse can possibly prove this, see quotations furnishing the proof, in a Note to Sect. 38, page 112.

as a vowel and a separate syllable when the measure of the verse did not forbid such mode of pronunciation? The following lines will explain my idea. (*See the remarks on J in Sect. 5.*)

Aut, ut erunt patrēs in iūlia templa vocati . . . (Ovid.

Sed Proculus longā veniēbāt iūlius Albā. (Ovid.

Quod nisi me longis placāssēt iūno querelis . . . (Statius.

Sæpe ferus duos jaculātūr iūpiter imbres. (Columella.

Pluribus ut cœli tererētūr iānuā divis. (Catullus.

Prætereā nec iām mutari pabula refert. (Virgil.

Grammatici certant, et adhūc sūb iūdice lis est. (Horace.

Qui modo pestiferō tōt iūgera ventre prementem . . . (Ovid.

Per populōs dāt iūra, viamque affectat Olympo. (Virgil.

Tiphys agit, tacitique sedēt ad iūssa ministri. (Val. Flac.

. . . Dum venit, abductās; et iunctis cantat avenis. (Ovid.

Qui tamen insequitur, pennois adiūtus Amoris . . . (Ovid.

I cannot undertake to say that we *ought* to read such words with the syllables divided as I have given them: but I believe it will be owned that this mode of reading would, in numerous cases, improve the harmony of the versification.

As the Ionic dialect in Greek frequently resolves the diphthongs  $\epsilon\iota$  and  $\eta\iota$  into  $\eta\iota$ , the Roman poets occasionally availed themselves of that licence in words of Greek derivation, originally written with either of those diphthongs, as

Quas inter-vultu petulans Elegiā propinquat. (Statius.

Blanda pharetratos Elegiā cantat amores. (Ovid.

Magnaue Phæbēi quærit vestigia muri. (Lucan.

Quam colat, explorant, juvenis Phæbēiūs urbem: (Ovid.

Seu tibi Bacchēi vineta madentia Gauri . . . (Statius.

Quid memorandum æque Bacchēi dona tulerunt? (Virg.

. . . Dignior? En cineres *Semelæ*que busta tenentur. (*Stat.*  
 Delius in corvo, proles *Semelæ* capro . . . (*Ovid.*  
 Qui mox *Scyllæis* exsul grassatus in undis . . . (*Lucan.*  
 Argo saxa pavens postquam *Scyllæ* legit. (*Albinovanus.*  
 Teucrus *Rhætæas* primum est advectus ad oras. (*Virgil.*  
 Talis in adversos ductor *Rhætæ*us hostes . . . (*Virgil.*  
 Æquoraque et campi, *Rhodopæ*que saxa loquentur. (*Lucan.*  
 Cur potiora tibi *Rhodopæ* regna fuere? (*Sabinus.*  
 Gens *Cadmæa* super regno certamina movit. (*Silius.*  
 Nereïdumque choris *Cadmæ* cingitur Ino. (*Seneca.*  
 His elisa jacet moles *Nemæa* lacertis. (*Ovid.*  
 Has inter, quasque accipiet *Nemæ*us horas . . . (*Manil.*  
*Thressæ* premitur Pelion Ossâ: 14. (*Seneca.*  
 Jamque aderunt: thalamisque tuis *Thræssa* propinquat.  
 (*Valerius Flaccus.*  
 Tum quoque erat neglecta decens, ut *Thræcia* Bacche.  
 (*Ovid.*  
 Deflet *Thræcicum* Daulias ales Ityn. (*Pedo Albinovanus.*  
 . . . *Plîas*, et Oceani spreto pede reppulit amnes. (*Virgil.*  
 Quatuor auctumnos *Plîas* orta facit. (*Ovid.*

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Though not immediately connected with diæresis, this may be a proper place to notice another Ionism adopted by the Latin poets. Feminine patronymic and gentile names in *EiS* have the E short in the common dialect, but long in the Ionic: hence we find *Nerëis* and *Nerêis*, with many similar examples, which will occur in reading  
*Nerëis* his contra resecuta Cratæide natam. (*Ovid.*  
 Extulit et liquido *Nerêis* ab æquore vultum. (*Manilius.*

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In Manilius, 3, 350, we see a diæresis of the Greek

diphthong EU \*, un sanctioned by Grecian authority — in Catullus, 27, 8, we find *Adonēus* — and in Rutilius, 1, 608, *Harpŷia*. (See page 12.)

Et finitur in Andromedā, quam *Persēus* armis . . . (*Manil.*)

Ut albulus columbus, aut *Adonēus*, 22. (*Catullus.*)

Circumsistentes reppulit *Harpŷias*. (*Rutilius.*)

### SECT. XLIX. — *Synalæphe.*

*Diphthongum aut vocalem haurit Synalæpha priorem.*

*Synalæphe* cuts off the final vowel or diphthong of a word before the initial vowel or diphthong of the following word, as

*ConticuerE Omnes, intentiquE Ora tenebant.* (*Virgil.*)

*DardanidE E muris: spes addita suscitāt iras.* (*Virgil.*)

In which cases, we are to read

*Conticuer' omnes, intentiqu' ora tenebant.*

*Dardanid' e muris . . .*

*Exception.* — *O* and *Heu* are not elided.

*ē* ego, quum dominam aspicerem, quam fortiter illic . . .

(*Tibullus.*)

\* Unless perhaps he intended the line for a spondaic verse; which, however, it is not necessary to suppose, because it is presumable that the early Romans, when they declined such names as *Orpheus* after the forms of the second declension, considered the *EUS* as two separate syllables; though their more polished successors made the *EU* a diphthong, in conformity to the practice of the Greeks.

Tu quoque, ð Eurytion, vino, Centaure, peristi. (*Propert.*  
*Heu ! ubi pacta fides ? ubi quæ jurare solebas ?* (*Virgil.*

Sometimes other long vowels or diphthongs also remain un-elided ; in which case they are most commonly (but not always) made short\*.

*Ter sunt conatî imponere Peliû Ossam.* (*Virgil.*

*Glaucô, et Panopæâ, et Ino Melecertæ.* (*Virgil.*

*Fulmen, iô ! ubi fulmen ? an : gemit auctor Apollo . . .*

(*Statius.*

*Et prô iambo nemo culpet tribrachyn.* 22. (*Terentianus.*

*Te in circo, tē in omnibus libellis . . .* 38. (*Catullus.*

*. . . Essem, te, mî amice, quæritandô.* 38. (*Catullus.*

*Omphâlê in tantum formæ processit honorem.* (*Propertius.*

*O decus imperiû ! o spes suprema senatû !* (*Lucan.*

*Quâ rex tempestate, novô auctus hymenæo . . .* (*Catullus.*

*Atque Ephyrê, atque Opis, et Asia Delopea.* (*Virgil.*

*Amphiaraides Naupactô Acheloo . . .* (*Ovid.*

*Ille Noto, Zephyroque, et Sithoniô Aquiloni . . .* (*Ovid.*

*. . . Anni tempore eo, quî Etesia esse feruntur.* (*Lucret.*

*. . . Implêrunt montes : flêrunt Rhodopêlæ arces.* (*Virgil.*

*Nunc magno nobis sunt insulæ ore canendæ.* (*Priscian.*

*Insulæ† Ioniq in magno, quas dira Celæno . . .* (*Virgil.*

\* A long vowel being equal to two short, and a diphthong actually consisting of two, the latter vowel is supposed to be elided, leaving the other as it originally was, that is to say, short by position, as observed on the subject of *Præ* before a vowel in composition, page 12. — Where the syllable remains long, both vowels are supposed to be preserved un-elided.

† It is somewhat curious, indeed, that Terentianus (de Metris, 76) should here consider the *Æ* as remaining long, and the word *Insulæ* as forming a Creticus, instead of a dactyl. In this he was less excusable than those moderns who scan the verse

*Insul' Æ-î-ônîô* in magno . . . . .

These latter, however, would do well to recollect that Virgil in every



Atque *Getæ*, atque *Hebrus*, et *Actias Orithyia*. (*Virgil*.)

A short vowel more rarely escapes elision: yet some instances do occur, in which it is preserved, as

... *Vera putant: credunt signis cor inessë alienis*. (*Lucil*.)

*Delie te Pæan, et te Eûie, Euie Pæan*. (*Columella*.)

*O factum malè! o miselle passer!* 38. (*Catullus*.)

*Male est, meherculè\*, et laboriose*. 38. (*Catullus*.)

But it is to be observed, that, in each of the last three examples, there is a pause which prevents the clash of the un-elided vowel with the vowel following.

*Synalæphe* affects not only a single syllable, but also two syllables sounded as one by synæresis: ex. gr.

... *Stellio; et lucifugis congesta cubiliâ blattis*. (*Virgil*.)

*Et earum† omnia adirem furibunda latibula*. 34. (*Catullus*.)

in which verses, the *IO* and *IA* are absorbed by the following vowels, except so far as the *I* may still be retained with the sound of our initial *Y*, viz. *Stell yet, Omn yad*.

*Catullus* very awkwardly subjects *Seu* to elision, and *Avienus*, not more elegantly, the conjunction *Ne* —

other place makes *ionĩ-* a dactyl; and that, although the second syllable be found with an *O-mega* in the Greek, and long in *Horace* and *Ovid*, yet we find it also short in *Ovid*, *Trist.* 2, 298, *Pont.* 4, 5, 6, and *Fast.* 4, 566 — in *Catullus*, 85 — *Statius*, *Theb.* 1, 14 — *Seneca*, *Thyest.* 143 — and particularly in the following pentameters, from *Propertius*, 3, 11, 73, and *Claudian*, *Rapt. Pros.* 1, præf. 12 —

*Cæsaris in toto sis memor ionĩo*. (*Propertius*.)

*Ægeas hiemes, ionĩasque domat*. (*Claudian*.)

\* See *Herculĩ*, page 90, and *Mchercule*, page 148.

† In this Galliambic of *Catullus*, the *UM* of *Earum* is not elided, but made short (See page 111) — and the synæresis in *Omnia* is nothing more than what we see in *Virgil*, *Æn.* 6, 33 —

..... *Quin protinus omnia*

*Perlegerent oculis* .....

*Renidet usquequaque, seu ad rei ventum est t. . 23. (Catullus.)*  
*Ne expectanda forent, ponto quod sola carerent. (Avienus.)*

Synalæphe not only takes place where vowels meet in the same line, but also, by means of *synapheia*, occasionally extends its influence to a vowel at the end of a verse, followed by another line beginning with a vowel, when a long pause does not intervene to suspend the voice, as

..... *Ignari hominūmq̄ locōrū-|que*  
*Erramus —* (Virgil.

where we must read

..... *locorum-|qu'Erramus.*

See further under "*Synapheia*," Sect. 54.

Before I quit *Synalæphe*, I submit to teachers, whether, according to the etymology of the word, it does not rather convey the idea of two vowels or syllables blended into one (which then must necessarily be long), than of the elision of a preceding vowel or diphthong, leaving the subsequent vowel short, if it happened to be so before. Such appears to have been the idea of Quintilian in one place, viz. Inst. 9, 4, and still more clearly in book 1, 5, where he makes *Synæresis* and *Synalæphe* synonymous, giving, as an example, *Phathon* for *Phaëthon*, in the following line from Varro,

*Cum te flagranti dejectum fulmine, Phathon . . .*

whereas, in another place (9, 4), he applies the term *Synalæphe* to the *Ecthlipsis* of *M* with its vowel before a vowel following\*.

\* . . . . . *Junctus sibi anapestus . . . . . "Loc prædictum est."* nam *Synalæphe* facit, et ultima syllaba pro una sonant.

Might not the term *Elision* conveniently supply the place of both *Synalæphe* and *Ecthlipsis*?

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### SECT. L. — *Ecthlipsis.*

*M* vorat *Ecthlipsis*, quoties vocalibus anteit.

*Ecthlipsis* strikes off a syllable ending with *M*, when immediately followed by a word beginning with a vowel, as

Disce, puer, virtutem ex me, verumque laborem,  
Fortunam ex aliis.

(*Virgil.*)

O curas hominum! o! quantum est in rebus inane! (*Pers.*)

Sometimes, however, the syllable was preserved from elision; and, thus preserved, we find such syllables short in some instances, long in others. See Sect. 38, pp. 111, 113.

*Ecthlipsis* (equally as *synalæphe* before mentioned) sometimes, by the aid of *synapheia*, strikes out a syllable at the end of a line, when the next verse begins with a vowel, and no long pause intervenes. See "*Synapheia*," Sect. 54.

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The final *S* was also frequently elided by the earlier poets, not only before a vowel, *with* the loss of a syllable, as we see in Plautus and Terence, but also before a consonant, *without* the loss of a syllable, as

Vicimus, o socii! et magnam pugnāvimus pugnā. (*Ennius.*)

*Deblaterat plenus bonu' rusticu'; concinit dnâ. (Lucilius.*  
*Nam, si de nihilo fierent, ex omnibu' rebus ... (Lucretius.*  
*At, fixus nostris, tu dabi' supplicium. (Catullus.*

This elision, or apocope, so far as I have observed, took place chiefly in short syllables: yet it was also occasionally practised with long, as *Multi' modis, Vas' argenteis, Palm' et crinibus, Tecti' fractis*, for *Multis modis, Vasis argenteis, Palmis et crinibus, Tectis fractis*. (Cicero, Orator, 153.) — Nor was it only the *S* and its vowel which thus suffered apocope, but even *ST*: for Quintilian (9, 4) informs us, on the authority of Cicero, that, in earlier times, it was common to say *Po' meridiem* for *Post meridiem*.

However strange the elision of the *M* may appear to an Englishman whose ear is exclusively accustomed to a full and harsh pronunciation of that consonant, it will seem less surprising to any person who recollects that the Romans did not, like some modern nations, make *OM* or *UM* a whole mouthful, but gave to the *M* a slight nasal sound, such as our French neighbours give to it in the word *Faim*, and as the Portuguese give to it even in Latin words. It is easy to show that this was the practice of the Romans, and that they gave a similar sound to the *N*, making no greater difference in pronunciation between *CircuM* and *CircuN* than a Frenchman makes between the final consonants in *FaiM* and *PaiN* — that is to say, none at all\*.

\* Thus *Tam-tus* and *Quam-tus* (from *Tam* and *Quam*) were pronounced in the same manner as if they had been *Tantus* and *Quantus*, and at length came to be written so. And what is *Hunc* but *Hum-ce* or *Hum-ke*, the accusative of *Hic-ce* — *Hanc*, but *Ham-ce* or *Ham-ke*, of

To prove this, I need not appeal to their conversion of the Greek AN, IN, ON, into *AM*, *IM*, *OM* or *UM*; for Cicero furnishes a yet more convincing argument in his remark on *Nobiscum*, in the "Orator," section 154 — a remark, which would have been wholly unfounded, if he had made any perceptible difference in pronunciation between the *M* and the *N*\*. — I refer the learned reader to the passage itself. — *Maxima debetur*, &c. Juvenal, 14, 47.

With Cicero's remark may be compared the following of Quintilian, Inst. 9, 4 — "*Eadem illa litera [M], quoties ultima est, et vocalem verbi sequentis ita contingit ut in eam transire possit, etiam si scribitur, tamen parum exprimitur; ut 'Multum ille,' et 'Quantum erat;' adeo ut pæne cujusdam novæ literæ sonum reddat. Neque enim eximitur, sed obscuratur, et tantum aliqua inter duas vocales nota est, ne ipsæ coëant.*"

And that the Romans did not give a full sound to the *N*, even when followed by another consonant, appears from their having written *Nudiustertius* for *Nunc dies tertius* — *Prægnas* for *Prægnans* — *Tusum* for *Tansum* — *Ignavus* for *Ingnavus* — *Pactum* for *Panctum* — *Passum* for *Pansum* — *Fas* and *Nefas* for *Fans* and *Nefans*, of which we yet discover the traces in *facta nefantia* among the fragments of Lucilius, as we also find *infans*

*Hæc-ce* — as *Istunc* is only an abbreviation of *Istum-ce* or *Istum-ke*? Nor would a modern Frenchman, Italian, or Portuguese, make any difference in pronunciation between *Hunk* and *Hunk*.

\* I have somewhere seen, on the words *Cum hominibus*, a remark of exactly the same tendency as that of Cicero above noticed. I think it was in either Quintilian or Priscian; but I cannot at present find it.

[or *nefas*] *fucinus* in those of Accius. It further appears from their having indiscriminately used *Conjunct* or *Conjux* — *Tango* or *Tago* — *Pango* or *Pago* — *Totiens*, *Quotiens*, or *Toties*, *Quoties* — and from the compounds of *Trans*, viz. *Trado*, *Trano*, *Traduco*, *Trajicio*, *Trames*, &c. If indeed the *ES* of *Toties* and *Quoties* had been made short after the expulsion of the *N*, or the *Tra* when disencumbered of the *NS*, we might have attributed the change to poetic licence. But, since both the *ES* and the *Tra* still continued long, and there was nothing gained in point of quantity, we can only impute it to the general mode of pronunciation, which did not sound the final *NS*, except very slightly, as the modern French do.

Let us, for example, take *Trans-no*, and try how an unlatinized Frenchman would pronounce the two words, or how any Frenchman pronounces a similar combination of consonants in his own language. Let him say *Dans nos maisons* in the hearing of an Englishman who has never before heard any foreign tongue spoken; and let the latter be desired to write down the two first words, *Dans nos*, from the Frenchman's oral delivery. After some study, he will write *Daw no*, or *Dah no*, or *Dd no*, or, in short, any thing under heaven except *daNS noS*: and here we have precisely the Latin *Trans-no* reduced on paper to *Trd-no*, yet still probably retaining the slight nasal sound of the *N* \*.

\* A hymn of Pope Damasus is here worthy of notice. I give it entire, that the reader may the better judge how far it authorises my conclusions —

Martyris ecce dies Agathæ  
Virginis emicat eximia,

Hence it will appear, that, in point of pronunciation, it was a matter of very little consequence with respect

Christus eam sibi quâ sociat,  
 Et diadema duplex decorat.  
 Stirpe decens, elegans specie,  
 Sed magis actibus atque fide,  
 Terrea prospera nil reputans,  
 Jussa Dei sibi corde ligans;  
 Fortior hæc trucibusque viris,  
 Exposuit sua membra flagris.  
 Pectore quam fuerit valido,  
 Torta mamilla docet patulo.  
 Deliciæ cui carcer erat;  
 Pastor ovem Petrus hanc recreat.  
 Lætior inde, magisque flagrans,  
 Cuncta flagella cucurrit ovans.  
 Ethnica turba, rogum fugiens,  
 Hujus et ipsa meretur opem;  
 Quos fidei titulus decorat,  
 His Venerem magis ipsa premat.  
 Jam renitens, quasi sponsa, polo,  
 Pro misero rogita Damaso.  
 Sic sua festa coli faciat,  
 Se celebrantibus ut faveat.

As a poetic composition, this hymn has little claim to our notice; nor does the false quantity in the fifth line add to its merit: but, as tending to throw some light on ancient pronunciation, it is a valuable piece. — It is evident at first sight that Damasus intended his verses to rhyme; and therefore we are bound to *make* them rhyme, if we can. Our modern accentuation, however, prevents this: for *Agathe*, with an English accent on the first syllable, cannot possibly rhyme with *Eximie* accented on the second. But, if, adopting Dr. Bentley's idea (noticed in page 144), we lay the accent on the final long syllables, *Agathæ'*, *Eximie'*, and so in all the other lines — the final syllable of each being either naturally long, or rendered long by its position at the end of the verse — we shall have as perfect rhyme as can be

to most of the compounds of *Trans*, whether they were written with or without the *NS*. If any regular distinction was made, I suppose that it might probably have been founded on a rule somewhat like the following — Let the *S* (accompanied by the *N*) be retained and pronounced before vowels, as *Transeo*, *Transigo*: — let it also be retained and pronounced before those consonants with which it could unite at the beginning of a Latin word\*, viz. *C* or *K*, *F*, *M*, *P*, *Q*, *T*: — before all other consonants, let it be rejected, because it cannot be pronounced. Thus, let us write *TransCurro*, *TrADuco*, *TransFero*, (perhaps

desired. We may hence conclude that Damasus certainly pronounced his verses in that manner — agreeably, no doubt, to the usual mode of pronunciation in his time, viz. the fourth century, when the Latin was yet a living language, spoken by all classes of people. And, although the *style* had greatly degenerated from that of the Augustan æra, we have no reason to suppose that the *pronunciation* had undergone any change; whence it seems to follow, that the pronunciation in question was conformable to the practice of the golden age of Roman literature. — A difficulty, however, *seems* to exist in the words *Fugians* and *Opem*, which no possible change of accent can make rhyme to an English ear. But the French pronunciation of the final *M* and *NS* (in French words, I mean) will at once remove that difficulty, and produce exactly the same sound in the *ENS* and the *EM* — just as *Faim* and *Pains* make perfect rhyme in French, though the French are much more fastidious in the niceties of rhyme than we — indeed, ridiculously so, as is well known to those of my readers who are acquainted with the rigid, tyrannic laws of French versification.

\* Although such initial combinations do not *all* occur in words of Latin origin, they all, nevertheless, (or their equivalents) are found in the Latin language. *Smyrna*, for example, and *Smilar*, and *Smaragdus*, were perfectly familiar to Roman ears. Equally so were *Sphinx* and *Sphæra*, in which the Greek  $\Phi$  was exactly equivalent to the Latin *F*.



*TransGredior*), *TrALatus*, *TransMarinus*, *TrANo*, *TransPorto*, *TransQ\*\*\** (if any such combination exist), *TrARhenanus*, *TrA-Sulto*, *TransTulit*, and so in similar cases. I do not, however, imagine that such rule was uniformly observed, but that each person, according to his own ideas of propriety, wrote either *Tra* or *Trans* in those combinations where I suppose the *S* not to have been sounded, while all nevertheless agreed in pronouncing the words alike, whether the *NS* were written or not; as modern Frenchmen express the word *Time* by the same sound, whether they write it *Temps* or *Tems*, and would still continue to pronounce it in the same manner, though a further innovation in the orthography should strike off the final *S*, which is not at all sounded at present.

A little attention to the nasal sound of the *N* will explain a seemingly strange phenomenon in the Ionic dialect of the Greek language — the change of *Λεξαίνο*, *Λεγοίνο*, (*Lexainto*, *Elegointo*) into *Λεξαίνο*, *Λεγοίνο*, (*Lexaiño*, *Legoiño*); and so in many other instances, where the place of the *N* is supplied by a vowel. I say, the nasal sound of the *N* will explain this: for, let a Frenchman utter the word *Lexainto* in the same manner as if it were a French word, i. e. giving to the *N* the same nasal sound as it has in *Craintif*, *Pointu*, &c: let him be heard by an Englishman whose ear is yet unacquainted with any other pronunciation than that of his own native language; and the latter, if he attempt to commit the word to paper, will hardly know whether to write the Ionic *Lexaiño* or the common *Lexainto*.

And, that the Ionic *Lexaiño*, though making an additional syllable in poetry, probably retained in prose the same or nearly the same sound as the common *Lexainto*,

is, I conceive, fairly presumable from what we have an opportunity of observing in some modern languages, which may (in this respect at least) be considered merely as different dialects of the old Roman.

The Latin word *Permissio*, for example, is written *PermissiON* by the French, who pronounce the final *N* with a nasal sound very different from what it receives in English. Instead of the termination *ON*, the Portuguese, somewhat in the Ionic fashion, write *AO*, to which they give a nasal sound so nearly resembling that of the French *ON*, that an untutored English ear could not perhaps at all distinguish the Portuguese *PermissiAO* from the French *PermissiON*; although a man of nice discriminating organ, like Homer, might find in the *AO* either two syllables as in the Ionic *LexAIATO*, or only one as in the common *LexAINta*, according as either might better suit the exigencies of his versification.

As a further proof that both Greeks and Romans very slightly pronounced the final *N*, or (more correctly speaking) hardly pronounced it at all, we may observe that Greek proper names in *ΩN* sometimes lost the *N* in Latin, sometimes retained it, without the slightest appearance of either rule or reason for its retention in one case, and its omission in another \*, as *Plato*, *Pluto*, *Draco*, *Laco*, *Solon*, *Sicyon*, *Themison*, *Aristogiton*; whereas, on the other hand, the Greeks, like the modern French, uniformly added the *N* to Roman names terminating in *O*, as

\* Except where the poets occasionally wrote *Platon*, *Pluton*, &c. to save the *O* from elision before a vowel; in which cases, they probably gave to the *N* a more full and perfect sound, as the French do in their article *Un* in a similar position.

*Cato, Scipio, Cicero* — *Κατων, Σκιπιων, Κικερων*. Now these variations in orthography could never have taken place on both sides, unless both nations agreed in pronouncing the final *N* so slightly as to make little or no difference whether it were written or not: and, in short, the only mode of approximating them in this instance, is to suppose that they both pronounced the *N* as it is now pronounced by the French.

Connected with the pronunciation of the final *N*, it may be well to notice an assertion made by some learned critics, that we ought to write ΣΥΣ-Στημα, not ΣΥ-Στημα or ΣΥΝ-Στημα, and so in similar cases, wherever ΣΥΝ comes before Σ in composition. But a due attention to the nasal sound of the *N* will show us that it is no more necessary to write ΣΥΣ-Στημα than ΚαλχαΣΣ or ΑιαΣΣ — or ΚλημηΣΣ for *Clemens*, which the Greeks wrote Κλημης — since the *N* was so slightly pronounced at the end of the syllable, that the word must have sounded nearly alike whether written ΣΥΝ-Στημα or ΣΥ-Στημα, (as the Latin *Trans-no* or *Tra-no*) whereas ΣΥΣ-Στημα would have quite altered the pronunciation, would have required a strong and disagreeable effort of the voice to utter the ΣΣ before the *T*, and have introduced an additional hissing, which, to the delicate ears of the Greeks, would have proved no very grateful alteration, though the objection did not lie so strong against the poetic duplication of the Σ *between two vowels*, as in Δαμασσανο, Εοσσαι, &c.

Respecting ΚαλχαΝΣ and ΚαλχαΣ, I refer the reader to Clarke on *Iliad* A, 86, and to Leedes in his edition of Kuster on the Middle Voice. At the same time I own myself astonished at the interpretation which the learned

and ingenious Mr. Leedes seems to have given to the remark of Velius Longus, "*Sequenda est nonnumquam elegantia eruditorum, quod quasdam literas levitatis causâ omiserunt, sicut Cicero, qui Foresia et Hortesia sine N literâ dicebat:*" on which Mr. Leedes observes that "this is not so much assigning a reason, as telling us Cicero wrote *without one*"—understanding the word "*levitatis*," I presume, as *levitatis*, *levity*, or *affectation* in the man—instead of *levitatis* (or *lævitatis*) *soft easy smoothness* in the utterance\*, when un-encumbered with the drawling nasal sound of the *N*. — There is no contradiction between the word "*drawling*" here and the word "*slight*" in page 163. In both places I speak relatively, justly considering the nasal sound as *slight*, when compared with *our* pronunciation of the *N*, — yet *drawling*, when compared with its total omission.

It was another peculiarity in the Roman pronunciation, which gave room for the elision or apocope of the final *S* (noticed in page 162), which so frequently occurs in the writings of the early poets, and prevailed even to the commencement of the Augustan æra. The fact is, that the early Romans, like the modern French, did not in all cases pronounce the final *S*, as we learn from Cicero, Orator, 161 — "*Quinetiam ... quod jam subrusticum videtur, olim autem politius ... eorum verborum, quorum*

\* In this sense the term is used by Terentianus, de Syllabis, 3 —

Syllabas, quæ rite metro congruunt heroïco,

Captus ut meus ferebat, disputatas attuli

Versibus, sane modorum quo sonora *læritas*

Addita styli sublevaret siccioris tædium.

Elsewhere he says (de Syll. 679)

Consonam non X jugabit, quia sono *læri* studet.

*eadem erant postremæ duæ literæ quæ sunt in Optumus, postremam literam detrahebant, nisi vocalis insequeretur. Ita non erat offensio in versibus, quam nunc fugiunt poëtæ novi: ita enim loquebamur*\*, *Qui est omnibu' princeps, non Omnibus princeps, et Vitâ illâ dignu' lo- coque, non Dignus."*

To the same purpose Quintilian observes — "*Quæ fuit causa Servio subtrahendæ S literæ, quoties ultima esset, aliâque consonante susciperetur.*" 9, 4.

But, as the French mostly pronounce the final *S* when immediately followed by a vowel — for example, *Nous allâmes* (sounded *Nooz allâm*) — the Romans appear to have done the same, if not in all cases, at least very frequently; thus saving the preceding vowel from elision, as in *Vulcanus* in the following line of Ennius, besides obviating a disagreeable hiatus, as *Vulcanû Apollo. Mercuriûs, Jovû, Neptunûs, Vulcanûs, Apollo.*

Before consonants, it appears to have been at first optional with the poets either to pronounce the final *S*, and make the syllable long, as in *Mercuriûs* and *Neptunûs* in the line above quoted — or not to pronounce it, and thus retain the syllable short, as in *Jovû*, or *Jovûs*. — About the commencement of the Augustan æra, the rule seems to have been established that the final *S* should always be pronounced in poetry, as well before consonants as before vowels. Accordingly, wherever, in the versification of that or succeeding ages, we find a naturally short syllable ending in *S* placed before a word beginning with a conso-

\* Instead of *loquebamur*, we ought, I presume, to read *loquebantur*, as *detrahebant* above.

nant, such syllable is invariably made long by the pronunciation of the two consonants.

Nor was it the *final S* only which was thus omitted. In the body of words also, that consonant was sometimes either wholly suppressed, or (to use an expression of Quintilian) "*obscured*" in the pronunciation, as we see in *Cāsmænæ*, softened to *Cāmænæ* — *Cāsmilla*, to *Cāmilla*, &c.

Et quas commemorant *Cāsmænas* esse . . . (*Ennius*.)

Non te deficient nostræ memorare *Cāmænæ*. (*Tibullus*.)

Sustulit exsilio comitem, matrisque vocavit

Nomine *Cāsmillæ*, mutatâ parte, *Cāmillam* \*. (*Virgil*.)

In this, too, the Romans resembled our Gallic neighbours; those of the northern parts of France pronouncing *Notre, Votre, Pâques, Epée, Ecu, Etablir*, while those of the South say *Nostre, Vostre, Pasques, Espée, Eacu, Establir*, still retaining the *S*, agreeably to the practice which universally prevailed in former days†.

\* On this change in the name, Professor Heyne very properly makes the following remark — "*Tribuit poeta patris splentati, quod emollita pronuntiatio senioribus ætatibus attulit, ut, pro Casmillo, Camillus, pro Casmillâ, Camilla diceretur.*"

† And which still prevails in many English words borrowed from the French at a remote period; when the *S* (not final) was invariably pronounced, as, for example, *Escatehon*, from *Escusson*, now *Ecusson* — *Esquire*, from *Esquier*, now *Esquier* — the name *Fortescue*, from *Escu*, now *Ecu* — The name, *Grosvenor*, is no exception: for, in the original, *gros veneur* (great huntsman, or master of the hounds), the *S*, being *final*, was not pronounced.

SECT. LI. — *Systole.*

*Systola præcipitat positu vel origine longam.*

By *Systole*, a syllable naturally long is made short, or a syllable, which ought to become long by position, is preserved short, as *Vidēn'* for *Vidēs-ne*, in which the *E* is naturally long — *Satīn'* for *Satis-ne*, in which the short syllable *TIS* should become long by position — *Hōdie* for *Hōc die* — *Multimodis* for *Multis modis* (See page 163).

*Vota cadunt. Vidēn'* ut trepidantibus advolet alis? (*Tibull.*  
*Satīn'* est id? Nescio, hercle: tantum jussu' sum. 22: (*Ter.*  
*Sera nimis vita est crastina: vive hōdie.* (*Martial.*

*Ducere multimodis voces, et flectere cantus.* (*Lucretius.*

*Ab, Ad, Ob, Sub, Re*, which are naturally short, but would, when compounded with *Jacio*, be rendered long by position, are sometimes made to retain their original quantity, by the elision of the *J*.

*Turpe putas ābici, quod sit miserandus, amicum.* (*Ovid.*

*Siquid nostra tuis ādicit vexatio rebus.* (*Martial.*

*Cur annos ābicis? pugnæ cur arguor impar?* (*Claudian.*

*Ipse manu sūbicit gladios, ac tela ministrat.* (*Lucan.*

*... Tela manu; rēicitque canes in vulnus hiantes.* (*Statius.*

It might perhaps be supposed that all these compounds are from *Ico*, not from *Jacio*; and the supposition would be countenanced by an assertion of Priscian, *if* that assertion were true, viz. that *Ico* has the *I* short in the pre-

sent. But it so happens that the *I* is long, as appears by the following examples —

... Telis infesto mī *icere* musca caput. (Catullus.

... Emicat in partem sanguis, unde *icimur* ictu. (Lucret.

Besides, if *Obicis* above were from *Ico*, and the *I* of *Ico* short, the noun *Ober* (which evidently springs from the same root with the verb *Obicis*) would always have the first syllable short; and could not be written *Objer*, as it was most commonly used by the poets, e. gr.

Intus se vasti Proteus tegit *ōhjice* saxi. (Virgil.

In some other compounds, *Ad* and *Ob* are preserved short before consonants, by the elision of the *D* or *B*. (See page 27.)

Et formidatus nautis, *āperitur* Apollo. (Virgil.

Stantibus exstat aquis, *ōperitur* ab æquore moto. (Ovid.

Pleraque differat, et præsens in tempus *ōmittat*. (Horace.

Concerning *Palus*, with the *US* short, in Horace, *Art.* Poet. 65, see page 137.

In Virgil, *Æn.* 2, 774, and again in book 3, 48, all the printed editions give us the following line —

Obstupui, *steteruntque* comæ, et vox faucibus hæsit —

in which we are directed to pronounce the middle syllable of *Steterunt* short, and to call such shortening a *Systole*.

I have no objection to that elegant Greek name: but at the same time I consider the shortening of the syllable in question as a gross violation of prosody. Upon the strength, however, of this *Steterunt*, and of *Tulerunt* in *Eclogue* 4, 61, editors and commentators have introduced many similar systoles of the penultima of the preterperfect tense into verses where they had found in the manuscript



copies either the pluperfect indicative or the perfect subjunctive. It becomes therefore necessary to examine this passage with a little more attention than it would otherwise deserve.

All modern editors acknowledge that many ancient manuscripts here give the pluperfect *Steterant*. But I may perhaps be told that many also give *Steterant* — that the latter is a very ancient reading, and quoted by some old commentator. All this, however, is not sufficient to prove the word genuine, since we learn from A Gellius, that, so far back as seventeen hundred years ago, the writings of the Roman classics were already corrupted and falsified, not only by the casual errors of copyists, but by the deliberate perversions of meddling and mistaken critics, ("*falsi et audaces emendatores*," lib. 2, 14) who boldly altered every thing that was too elegant or exquisite for their own unrefined taste. In many other passages of the same author, we have abundant proof of the fact, and see occasional appeals made to older manuscripts, particularly in book 1, 21½ where he informs us, that almost every one ("*plerique omnes*") read *Amaro* in Georg. 2, 247, although it was incontestably proved that Virgil had written *Amaror*, after the example of Lucretius\*.

Hence it appears that the bare antiquity of a reading is not alone sufficient to prove it genuine: and, with respect to quotations by ancient commentators, we may fairly

\* Lib. 4, 225, and again, 6, 930, where the same sentence is repeated verbatim —

Denique in os salsi venit humor sæpe saporis,  
Quom mare versamur propter; dilutaque contra  
Quom tuimur misceri absinthia, tangit *amaror*.

estimate the degree of credit due to their accuracy, from the following sample of Donatus, to whose authority we are indebted for *Tulerant* above mentioned.

Donatus sat down as a professed commentator on Terence. That poet had translated his *Phormio* from a Greek comedy entitled *Επιδεικνυσμένη*, which he mentions in the Prologue, verse 26. Here, however, instead of *Επιδεικνυσμένη*, some copyist, unacquainted with the original piece, had erroneously written *Επιδεικνόμενη*, which was the title of a quite different drama: whereupon the critic, instead of supposing, as he ought to have supposed, that the transcriber had committed a mistake, gravely informs his readers that Terence himself was guilty of the blunder in misnaming the Greek play — as if, truly, the poet, who had translated the comedy, could have been ignorant of its title!

Such being the case with regard to ancient manuscripts and ancient commentators — and the old copies of Virgil giving both *Steterant* and *Steterunt* — it must ultimately rest with every modern reader to determine for himself which of the two appears the more likely to have been originally written by the poet.

Now, every man of taste acknowledges a conspicuous beauty in that passage (Georg. 1, 330) where, by using a past instead of a present tense —

..... *Fugere fera; et mortalia corda*

*Per gentes humilis stravit pavor* —

Virgil makes his reader outstrip the rapidity of time itself, and leave the present moment behind him, to survey, not the act taking place, but its consequences *after it has* happened.

In like manner, Ovid, Fast. 3, 49 —

Ignibus Iliacis aderam, cum lapsa capillis

Decidit ante sacros lanea vitta focos.

Inde duæ pariter (visu mirabile!) palmæ

*Surgunt*. Ex illis altera major erat,

Et gravibus ramis totum *protererat* orbem,

*Contigeratque* novâ sidera summa comâ.

Here we are not delayed to mark the progressive growth of the tree: at a bound we overleap that interval, and at once with astonishment behold it already risen and spread to the enormous size described.

What, then, if we were to suppose that Virgil really intended the pluperfect *Steterant* in the same way? "My hair *had* bristled up—I *stood* petrified," &c. Thus we shall see Æneas's hair, not in the act of rising, but already *risen* on end, himself *standing* aghast and motionless. — Exactly so has Ovid combined these two effects of horror, Epist. 16, 67 —

*Obstupui*, gelidusque comas *crexerat* horror —

not *Erexit*: and in the same manner, Fast. 2, 502 —

Retulit ille gradus; *horruerantque* comæ —

which elegant reading, though authorised by old manuscripts, has been altered by modern editors to *Horruerunt*. But let us see how, in another place, Ovid thus varies the tenses with picturesque effect —

*Intremuit*, ramisque sonum sine flamine motis

Alta dedit quercus. Pavido mihi membra timore

*Horruerant*, stabantque comæ, Tamen oscula terræ

Roberibusque dedi.

(Met. 7, 629.

Here the imperfect *Stabant* presents to my fancy exactly the same image as the pluperfect *Steterant* in the contested passage of Virgil: because the verb *Sto* (as is well

known to every scholar) signifies not only *to stand*, or *to be* in a standing posture, but also *to take stand*, or to rise to an erect position; whence *Steteram*, like the Greek pluperfect *στηρειν*, is in many cases equivalent to *Stabam*, the former marking the first motion, the latter the continued state consequent on it. Thus, in Silius Italicus, 3, 128; *Steterant* conveys the same idea as *Stabant* —

Jamque adeo egressi *steterant* in litore primo,  
Et promota ratis, pendentibus arbore nautis,  
*Aptabat* sensim pulsanti carbasa vento.

Thus, too, in *Æneid* 12, 271, *Constiterant* (they had taken their stand) only expresses with greater elegance the same fact as *Constabant* (they stood, or were standing): and the same remark applies to *Constiterant* in Ovid, *Art.* 2, 129 — and *Constiterat*, *Met.* 4, 485\*.

Thus likewise the pluperfect *Oderam* is equivalent to

\* The following passages, in addition to those above noticed, may prove not unacceptable to some of my readers.

Non in Threiciis *Æmi decernimus* oris;

Nec super Alpheas umbrantia Mænala ripas

*Constitimus*: non hic Tageen Argosque *tuemur*. (*Claudian*, *B. Get.* 574.

*Constiterat* quocumque modo, *spectabat* ad Io. (*Ovid. Met.* 1, 628.

Ut se letifero *sensit* durescere visu,

(Et *steterat* jam pæne lapis) Quo *vertimur*? inquit. (*Claudian*, *Gig.* 97.

Tota [*porticus*] *erat* in speciem Pænis digesta columnis;

Inter quas Danaï femina turba senis . . . . .

Atque aram circum *steterant* armenta, Myronis

Quatuor artificis, vivida signa, boves.

Tam medium claro *surgebat* marmore templum. (*Propertius*, 2, 31, 3.

Optavitque locum regno: nondum Ilium et arces

Pergamæ *steterant*: *habitant* vallibus imis. (*Virgil*, *Æn.* 3, 109.

To which add Ovid, *Ep.* 1, 34. — *Virgil*, *Æn.* 2, 253 — *Plautus*, *Anph.* 5, 1, 11 — *Lucan*, 1, 207 — *Juvenal*, 12, 91.

*Odis habebam* — *Noveram* to *Sciebam* (allowing for the different meaning of the two verbs) — *Memineram* to *Memorid tenebam* — i. e. I *had* conceived a hatred, and I still continued to harbour it — I *had* acquired a knowledge, and I still continued to retain it — I *had* committed to memory, and I still continued to remember — exactly like the English vulgarism, and the elegant Græcism, “I have got,” *εἰσέτηκα*, meaning, “I *have* acquired, and I *now* possess” — “I *had* got,” *εἰσέτηκα*, signifying, “I *had* acquired, and I *then* possessed or *was* in possession of,” *ἔαβην*.

Almost every page of the classics, notwithstanding the alterations made by copyists and commentators, still furnishes examples of the pluperfect tense elegantly used to express what might, with a slight tint of difference in the idea, have been very properly described by the perfect or imperfect; and equally numerous are the instances of the perfect tense employed where the present would have answered the purpose. Thus *Gerebat arcum* would have conveyed the same idea as *Suspenderat arcum* in *Æn.* 1, 322; and, in the next line, the picture contained in *Dederat comam diffundere ventis* would have been equally presented to the reader's imagination by the imperfect tense, *Sparsi fluebant capilla*. — But the following examples will more clearly illustrate the point in question.

Terrarum, quascumque vident Occasus et Ortus,  
Nos duo turba sumus: *possedit* cætera pontus.

(*Ovid, Met.* 1, 354.

Acrisioneas Proetus *possederat* arces. (*Ovid, Met.* 5, 239.

Instat atrox; et adhuc, quamvis *possederit* omnem

Italiam, extremo sedeat quod litore Magnus,

Communem tamen esse dolet.

(*Lucan, 2, 658.*

In these passages, let *Possedit* be changed to *possidet*, *Possederat* to *possidebat*, *Possederit* to *possideat*; and the sense will, in the end, be the same, viz. *Possedit*, has taken possession — *Possidet*, has or holds possession — and so in the other cases.

Whoever has duly noticed such changes of tense in reading the poets, will, I trust, agree with me that Virgil really intended thus elegantly to use the pluperfect *Steterant*, and that we entirely owe the pretended systole to those "*falsi et audaces emendatores*," who, not feeling the beauty of the expression, and looking only for cold grammatic uniformity of tense, altered it to *Steterunt*. In like manner, whoever attentively considers the pluperfect *Tulerant* of old manuscripts, in Ecl. 3, 61, where we now see *Tulerunt* on the authority of Donatus — and compares the passage with other examples of the pluperfect which cannot be altered — will, I believe, agree that the tense is far from objectionable in poetry, though perhaps not productive of additional beauty in that particular place, and though the idea might have been expressed in prose by the preterperfect. — Thus, too, where we now read *Dedarunt* in Horace, Epist. 1, 4, 7, ancient manuscripts give *Dederant*, perfectly according with *Eras* in the preceding line, as *Dederunt* would accord with the present *Es*, if the poet had employed it.

In other places where old manuscripts also have the pluperfect, commentators and editors have introduced the following preterperfects — *Terruerunt*, *Præbuerunt*, *Miscuerunt*, *Fuerunt*, *Profuerunt*, *Polluerunt*, *Annuerunt*, *Mollierunt*, *Finierunt*, *Vagierunt*, *Audierunt*, *Quasierunt*. I have carefully examined all the passages whence these pretended instances of systole are quoted; and I find that

in every one of them the measure of the verse will equally admit a spondee as a dactyl: wherefore, without stopping to dispute the propriety of the alterations, (which, by the way, I am far from willing to acknowledge) it is sufficient to observe, that, with less violence to prosody, we might recur to synæresis, instead of systole, and pronounce *TerrWērunt*, *AudYērunt*, &c. &c. as *TenWia*, *PitWita*, *VindemYator*, and *NasidYeni*, noticed in page 150.

With respect to *Exciderunt*, Ovid, Ep. 18, 71 — *Expulerunt*, Ep. 14, 72 — *Contigerunt*, Fast. 1, 592 — *Absciderunt*, Statius, Theb. 5, 274 — *Exoiderunt*, 3, 302 — *Constiterunt*, Æneid, 3, 681 — we find that old manuscripts give in all those passages the pluperfect indicative, or the perfect subjunctive: and, upon examination, I think it will be acknowledged, that, in most of them, the reading which the commentators have rejected is absolutely preferable in point of elegance, and, in the others, at least unobjectionable. — As to *Emerunt*, which Donatus seems to have found in his manuscript of Terence, Eun. prol. 90, if he did not himself alter the passage — and *Abierunt* in Phædrus, 4, 19, 16 — I submit to any good judge of pure latinity, whether *Emerant* and *Abierint* be not more elegant in themselves, setting prosody out of the question.

I do not, however, mean to assert that a systole *never* took place in the penultima of the preterperfect, since I find a few instances in which it is not impossible that the authors themselves might have inadvertently been guilty of that breach of the laws of prosody, unless perhaps they intended a syncope of the penultima or antepenultima, which, in fact, would not have been more harsh than many other examples of syncope observable in the poets. All that I mean is to caution youth against admitting such

violation of quantity in every place where commentators have thought proper to introduce it, any more than they would consent to alter the harmonious lines of Milton, Pope, Addison, &c. for the sake of unnecessarily thrusting in a mis-accented word that happened to occur in Spenser or Shakspeare. And a consideration which forbids us to believe that the poets so freely sported with this systole, is, that we find them (as will appear under the following head of "*Diastole*") unwilling, without unavoidable necessity, to violate the quantity of a syllable even in a proper name, where such licence would have been much more excusable than in the common grammatical terminations, which were familiar to every man's ear.

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#### SECT. LII. — *Ectasis, or Diastole.*

*Ectasis extenditque brevem, duplicatque elementum.*

By *Ectasis* or *Diastole*, a syllable naturally short is rendered long, as

Cum socios nostros *mandissēt* impiu' Cyclops. (*Liv. And.*  
Omnis cura viris uter *essēt* induperator. (*Ennius.*

But, in the more polished ages, the poets rarely used the licence of *Diastole*, except for the sake of accommodating to their metre such proper names (particularly those of many syllables) as could not otherwise have been introduced into their lines; e. gr.



Sunt etiam *āmināe*\* vites, firmissima vina. (Virgil.

Hanc tibi *Prāmidēs* mitto, *Ledæa*, salutem: (Ovid.

Et domus intactæ te tremit *ārabiæ*. (Propertius.

Rarus ab *Italiæ* tantum mare navita transit. (Ovid.

Perhaps, however, in the instances here quoted, as well as in some others which might be added to the number, we should be nearer to the truth in supposing that those vowels were in reality common, than in presuming that the poets had lengthened syllables which were in their own nature essentially short: for we find Horace and Ovid and Martial and Rutilius explicitly complaining of their inability to adapt certain names to the measure of their verse; which names, by the way, they might have made to flow very smoothly and harmoniously in their lines, if they had en-

\* Thus, likewise, Ausonius, Epist. 17, 29 —

Solus qui Chium miscet et *āminūm*.

But the first syllable of this word (as well as the second and third) is naturally short, as we see in the following verse —

Umbra recat teneras *āminās* (8) —

quoted by Terentianus (de Metr. 284) from Septimius Serenus — if I do not mistake the poet's name — for Terentianus clearly applies both names to one and the same person; though our "*Corpus Poëtarum*," on the authority of Petrus Crinitus, makes Septimius a different person from Serenus. But P. Crinitus proved himself no conjuror, when, giving an account of Septimius, he committed the following most egregious and truly laughable blunder. — Septimius having written a poem in a species of verse consisting of a dactylic hephthemimeris, as

Ipquit amicus ager domino (10) —

and Terentianus having first quoted four lines from that poem, and afterward shown how those lines might be lengthened into hexameters, by adding two feet and a half at the end of each verse — P. Crinitus deliberately gives us those patch-work hexameters as the genuine production of Septimius!!! and this blunder has been very faithfully copied into our precious "*Corpus Poëtarum*," on which see some remarks under the head of "*Ionic a Minore*," Appendix, No. 52.

joyed the supposed privilege of converting long syllables into short; and short into long, at pleasure.

See Horace, Sat. 1, 5, 87 —

Mansuri oppidulo, quod *versu dicere non est* —

Martial, book 9, epig. 12, respecting the name *Earinus*, of which the first syllable is short —

Nomen nobile, molle, delicatum,

Versu dicere non rudi volebam:

Sed tu, *syllaba contumax, repugnas*.

Dicunt *EIarinon* tamen poëtæ,

Sed Græci, quibus est nihil negatum . . . .

Nobis *non licet* esse tam disertis . . . .

Ovid (Pontica, 3, 12, 5), addressing his friend *Tuticanus*, in whose name the first and third syllables are long, and the second short —

*Lex pedis officio, naturaque nominis, obstat:*

Quaque meos adeas, *est via nulla*, modos.

Rutilius (Itinerar. 419) makes a similar complaint —

Optarem verum complecti carmine nomen:

Sed quosdam refugit regula dura pedes.

Nay, long before these polished writers, and at a period when the Roman poetry was yet very uncouth and rugged, old Lucilius said,

. . . . . Servorum festu' dies est,

Quem plane hexametro versu *non dicere possis*.

The particle *Re*, indeed, naturally short, is made long in many compound words, as *Religio*, *Reliquia*, *Reliquus*, *Reperit*, *Retulit*, *Repulit*, *Rēcēdit*, *Reducere*.

*Rēligione* patrum multos servata per annos. (*Virgil*.)

Troas, *rēliquias* Danaūm atque innitis Achillei. (*Virgil*.)

Numquam id *rēlicūo* reparari tempore posset. (*Lucretius*.)

Et res hæredem *rēperit* illa suum. (Ovid.

*Rētulit* acceptos, regale numisma, Philippos. (Horace.

*Rēpulit* & Libycis immensum syrtibus æquor. (Lucan.

Ter male sublato *rēcidit* ense manus. (Ovid.

Dj tibi dent captā classem *rēducere* Trojā. (Horace.

Some people assert, that, in such cases, the consonant ought to be doubled after the *RE*, making *Relligio*, *Repperit*, &c. But the most celebrated modern editors, as Burman, Professor Heyne, Mr. Wakefield, &c. have printed all such words with the single consonant, on the authority of the ancient grammarians, who declare that such was the genuine orthography of the old Romans. We must, however, except the verb *Reddo*, which is in all cases to be written with double *D*: and, although the Romans did not, in such instances as those above quoted, write the words with a double consonant, we can hardly doubt, that, in pronunciation, they laid an emphasis on the single consonant, producing probably the same effect to the ear as if it had been actually doubled.

The same remark applies to *Quatuor* wherever we find its first syllable long: for, that it is naturally short, appears from the two following quotations, as also from its derivatives, *Quāter*, *Quāterni*, *Quādrupes*, *Quādrans*, *Quādratus*, &c.

Cedunt ter *quātuor* de cœlo corpora sancta . . . (Ennius.

*Quātuor*\* ideo separavi, quinta quod sit rarior. 36.

(Terentianus.

\* By the way, if we had not other evidence to establish the fact, this verse of Terentianus could not alone be admitted as proof, because we might, consistently with the metre, scan *Quātuōr ideo*, making a synæresis in *Ideo*, as he frequently does in *Quia*. And perhaps indeed Terentianus so intended it: for I have not observed that he elsewhere makes the *A* short in *Quatuor*, though he often uses the word.

SECT. LIII. — *Final Syllable of a Verse.*

*Syllaba cujusvis erit ultima carminis anceps.*

The final syllable of every verse (except the anapæstic and the Ionic *a minore*) may be either long or short at the option of the poet: that is to say, although the measure require a long syllable, a short may be used in its stead; and a long may be used where a short is required — as in the following verses, where the short syllable *MA* stands in lieu of a long, and the long syllable *CU* instead of a short —

Sanguineâque manu crepitantia concutit *arMA*. (Ovid.  
Non eget Mauri jaculis, nec *arCU*. 37. (Horace.

The fact is, that the final syllable of every verse (except as above excepted) is always *supposed* to be long — being either long by nature, or rendered so by the pause which takes place at the termination of the line: on which subject, Terentianus thus expresses himself (de Metr. 59) —

*Debita nam spatii recipit quasi tempora versus,*

*Dum jungit imis consequens exordium.*

*Omnibus in metris hoc jam retinere memento,*

*In fine non obesse pro longa brevem.*

To the same purpose, Cicero, (Orator, 217) — “*Postrema syllaba brevis an longa sit, ne in versu quidem refert.*” — So likewise Quintilian (9, 4) . . . . “*quampis habeatur indifferens ultima: neque enim ignoro, in fine pro longa accipi brevem, quod videtur aliquod vacanti tempori, ex eo quod insequitur, accedere.*”

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The nature of the exception in the cases of the anapæstic and the Ionic *a minore* will be explained under the heads of those verses.

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SECT. LIV. — *Synapheia.*

*Copulat irrupto versus Synapheia tenore.*

*Synapheia* is the connexion or linking of verses together, so as to make them run on in continuation, as if the matter were not divided into separate verses; in consequence of which connexion, the initial syllable of a succeeding verse (like the initial syllable of a word in the body of a verse) has an influence on the final syllable of the preceding — affecting it by the concurrence of consonants, by ecthipsis, and by synalæphe.

It was particularly in the anapæstic verse, and the Ionic *a minore*, that the *Synapheia* prevailed; and, in these, the poets paid strict attention to it. In other species of verse, however, it also occasionally took place, at least to a limited extent. — The following examples will explain its effects.

Præceps silvas montesque fugit

Citus Actæon, agilique magis

Pede per saltus et saxa vagus,

Metuit motas Zephyris plumas. 14.

(*Seneca.*

Here the *Synapheia* causes the short final syllables of *Fugit*, *Magis*, and *Vagus*, to become long by position

before the initial consonants in the subsequent lines. (See "Anapæstic," Appendix, No. 14.)

..... Magna ossa lacerti-|*que*  
Apparent homini (or *hominis*?) . . . . . (Ennius.

Et spumas miscent argenti, vivaque sulphu-|*ra*,  
Idæasque pices. (Virgil.

Et potest plurale "*Qui*" lector aliquis credere faci-|*le*,  
Ac simul, &c. 36. (Terentianus.

Cur facunda parum deco-|*ro*  
Inter verba cadit lingua silentio? 46, 44. (Horace.

Jamque, iter emensi, turres et tecta Latino-|*rum*  
Ardua cernebant juvenes. (Virgil.

In these examples, the writers, availing themselves of the *Synapheia*, subjected the syllables *que*, *le*, *ra*, *ro*, and *rum*, to elision before the initial vowels in the subsequent verses. But it will be observed, that, in these and most other cases\* where the *Synapheia* takes effect, there is little or no pause at the end of the line. In the following passage, however, Catullus made it to operate after the completion of a sentence —

Flammeum video veni-|*re*.

Ite, concinite in modum. 46.

By means of the *Synapheia*, a word was sometimes divided between two verses. In the Greek dramatic choruses, this is common — in Latin poetry, more rare. Examples, however, do occur, as, for instance,

..... Age, si stramentis incubet unde-  
-octoginta annos natus. (Horace.

But here, and in three other examples which Horace furnishes, (Sat. 1, 2, 62 — Epist. 2, 2, 188 — Art. 290)

\* I speak not here of the anapæstic or Ionic.



- it is worthy of remark that the division, in each case, is made between the members of a compound word, not between the syllables of a simple word, as in the Greek dramatists \*.

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SECT. LV. — *Prosthesis — Aphæresis.*

*Prosthesis apponit fronti, quod Aphæresis aufert.*

The addition of a letter or syllable at the beginning of a word is called a *Prosthesis*, as *Gnatus* for *Natus*, *Tetuli* for *Tuli*; though perhaps we might with greater propriety consider *Natus* and *Tuli* as formed by aphæresis from the original *Gnatus* and *Tetuli*—the former derived from *Γνωσας* or *Γινωσκει*, the latter having a regular augment, as many other verbs, in imitation of the Greek mode.

The cutting off the first letter or syllable of a word is called an *Aphæresis*, as *'st* for *Est* †—and, instead of *Scamander* and *Smaragdus*, *Camander* and *Maragdus*, as these words ought to be written, when immediately preceded by a vowel which the metre requires to be short ‡: ex. gr.

Testis erit magni virtutibus undæ *Camandri*. (*Catullus*.  
Tu poteras virides pennis hebetare *maragdos*. (*Ovid*.)

\* With respect to the Sapphic, I endeavour to account for the connexion in a different manner. See "*Sapphic*," Appendix, No. 37.

† And, in English, the word *'Squire*, for *Esquire*—*'Drawing-room*, for *Withdrawing-room*.

‡ Falkenburg, in his edition of Nonnus, says, "In MSS. quotiescumque *Scamandri* fit mentio, *Καμανδρος* exstat."

in both which passages, however, the *S* is usually, though improperly, retained, as it also is in many others where it ought to be omitted.

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SECT. LVI. — *Syncope* — *Epenthesis*.

*Syncope de medio tollit, quod Epenthesis infert.*

*Syncope* strikes out a letter or syllable from the middle of a word, as *Extemplo*, *Denuo*, *Pænûm*, *Poplus*, *Vixet*, for *Ex-tempulo*, *De-nôvo* (or *De-nôwo*), *Pænorum*, *Populus*, *Vixisset* — *Veneficus*, for *Venenificus* — *Mars* (or *Mawrs*) for *Muvors* or *Mawors* — *Juventus* and *Virtus*, for *Juvenitus* and *Viritus* — *Voluptas*, for *Volupitas* — *Voluntas*, for *Volentitas*\* — *Magistri*, *Libri*, *Nigri*, and

\* The *E* and the *U* being easily interchanged, as in *Faciendus*, *Faciundus*, and other participles of the “future” in *DUS*, as they are commonly called, though improperly, since they equally belong to the present tense: e. gr.

Clamos ad cælum voloundu’ per æthera mugit. (*Ennius*.)

Turne, quod optanti divûm promittere nemo

Auderet, volvenda dies, en, attulit ultro. (*Virgil*.)

as we say, in English, the “rolling years.” — *Oriundus*, the participle from *Orior*, is not future; neither is *Secundus*, the participle of *Sequor*, i. e. *Sequundus*, “following” — only altered in the spelling, as *Sequutus*, *Secutus*, but formed in the same manner from *Sequor*, as the present participle *Labundus*, in the following passage, is formed from the verb *Labor* —

Ac ubi, curvo litore latrans,

Unda sub undis labunda sonit. (*Accius*, fr. 586.)

other such genitives, for *Magisteri*, *Liberi*, *Nigeri* — *Calfacio*, for *Calefacio* — *Surpui*, for *Surripui* — *Opra*, for *Opera* — *Porgo*, for *Porrigo* — *Lamna*, for *Lamina* — *Jüero*, for *Jüvero* — *Stipendium* or *Stippendium*, for *Stipipendium*.

.... Quæ me *surpuerat* mihi. 46. (Horace.

.... Quibit, pro factis, reddere *opræ* pretium. (Ennius.

Cingite fronde comas, et pocula *porgite* dextris. (Virgil.

Ut crepet in nostris aurea *lamna* toris. (Martial.

.... Non, ita me Divi, vera gemunt, *jüerint*. (Catullus.

..... Poeni *stippendia* pendunt. (Ennius.

Indomito nec dira ferens *stippendia* tauro . . . (Catullus.

for so the word ought undoubtedly to be written in both these passages, and in every other place where the first syllable is long. If spelled with a single *P*, it must be short, agreeably to its derivation from *Stips* —

Tu tamen, auspiciū si sit *stipis* utile, quæris. (Ovid.

and accordingly we find it short in Sidonius Apollinaris, 8, 9, 47 —

Aulæ Susidis ut tenere culmen

Possit fœdere sub *stippendiali*. 38.

In Horace, Epod. 17, 36, it is of no consequence whether we read it long or short — the verse equally admitting a spondee or an iambus where its first two syllables stand. *Týpanum*, in Catullus, 61, 9, cannot with propriety be considered as a syncope for *Týmpanum* — being regularly formed from *Τερόνα* — and *Τύμπανον* itself being formed from *Τύρανον* by an epenthesis of the M.

Nor is *Vindemītor* the syncopated offspring of *Vindemiator*, which is formed from the verb *Vindemio* — but of *Vindemiitor*, from *Vindemia*, as *Peritor*, *Janitor*, *Vinitor*, *Funditor*, from so many nouns.

Carpebat raras serus *vindemītor* uvas. (Seneca.

In the following line of Lucretius, 6, 974 —

... Unguentum; nam setigeris *sābus* acre venenum est. . .  
and again in verse 977, the word *Sābus*, being formed by a simple syncope of the *I* from *Saibus*, retains the *U* short, as it was before; whereas that vowel is long in *Būbus*, which is formed in a different manner, as shown in page 43.

In some compound words, where two vowels meet at the junction of the parts, the first of the two vowels sometimes suffers syncope, as in *Semiantmis*, *Semihomo*, *Semiobolus*, *Semiadapertus*, *Semihians*, *Suaveolens*, &c.

Frigidior glacie, *sem'animisque* fui. (Ovid.)

Hæc inter Lapithas et *sem'hōmīnes* Centauros . . . (Ovid.)

*Sem'ōboli* duplum est obolus, quem pondere duplo . . .

(Fannius.)

Obliquum capiat *sem'adaperta* latus.

(Ovid.)

*Sem'hīante* labello. 48.

(Catullus.)

*Suav'olentis* amaraci. 46.

(Catullus.)

So the words must be pronounced at least, if not written; for, if the two vowels were joined by synæresis, the syllable would necessarily become long. — The case is the same with *Magnōpere*, and *Tantōpere*.

The preterites of verbs, in many cases, suffered syncope. I here give several examples, which may be compared with those in page 75, and others that will occur in reading.

*Scripti*, *Conscripti*, *Præscripti*, *Subrepti*, *Erepsimus*,  
*Carpse*, *Sumpse*, *Consumpse*, *Consumpsi*, *Cepse*, *Percepset*,  
*Mansti*, *Sensti*, *Misti*, *Promisti*, *Amisti*, *Promisse*, *Elisse*,  
*Divisse*, *Admissee*, *Decesse*, *Recesset*, *Dixti*, *Intellexti*,  
*Advexti*, *Prospexti*, *Aspexti*, *Luxti*, *Abduxti*, *Adduxti*, *In-*  
*duxti*, *Subduxti*, *Instruxti*, *Depinxti*, *Devinxti*, *Emunxti*,

*Immersti, Tersti, Exclusti, Conclusem, Percusti, Faxem, Interdixem, Revixti, Exstinxti, Exstinxem, Intellexes, Dixe, Illuxe, Illere, Advexe, Circumspere, Surrexe, Abstraxe, Prospere, Despere, Accestis.*

From these examples (all found in classic authors) it will be observed that the contraction is formed, first by striking out *IS*, as *Scripts(is)ti, Scripsti*, — *Dix(is)ti, Dixti*; next, by changing *CS* or *GS* to *X*, as *Objec(is)-sem, Objec'sem, Objexem*, and so, if any poet had chosen to contract *Collæg(is)sem, Colleg'sem, Collexem*; finally, by striking out a redundant *S*, if one should remain after these operations, as *Percuss(is)ti, Percuss'ti, Percusti* — *Exstinx(is)sem, Exstinx'sem, Exstinxem*. — And, as we here see *Promisse, Elisse, Divisse, Admissee, Decesse, Recesset*, we may not unreasonably suppose, that, by a similar syncope, Ennius wrote *Suasset* or *Suaset* (i. e. *Suasisset*) where we now read *Suadet*, in that passage which I have quoted from him in page 2.

*Epenthesis* is the insertion of a letter or syllable into the body of a word, as *Alituum* for *Alitum*, to accommodate the poet with a dactyl in *ālītū* — *Seditio, Redimo, Redeo*, to avoid the disagreeable hiatus which must have occurred, if the words had been written *Se-itio, Re-emo, Re-eo* — *Pluoi, Fuvui, Adnuvi, Genuvi*, to lengthen the short *U* of *Plui, Fui, Adnui, Genui*; for which change in the quantity, see the reasons assigned in page 151.

Nam rus ut ibat forte, ut multum *plūverat* . . . 22. (*Plaut.*

. . . . . Magnâ quom lassu' diei

Parti *fūvisset*, de summis rebu' gerundis.

(*Ennius.*

*Adnūvit* sese mecum decernere ferro.

(*Ennius.*

..... Saturno, quem Cælu' genūvit. (*Ennius*.  
In like manner, *Clūvebat* for *Clūebat*, *Ennius*, *Ann.*  
1, 18.

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SECT. LVII. — *Apocope — Paragoge.*

*Apocope demit finem, quem dat Paragoge.*

*Apocope* strikes off the final letter or syllable of a word, as *Men'*, *Puer*, *Prosper*, for *Mene*, *Puerus*, *Prosperus* — *Seu* (or *Sew*) for *Sice* (*Siwe* or *Sewe*) — *Neu* (or *New*) for *Neve* (or *Newe*).

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*Paragoge* adds a letter or syllable at the end, as *Amarier*, *Docerier*, *Legier*, *Audirier*, for the infinitives *Amari*, *Doceri*, *Legi*, *Audiri*.

At *Venulus*, dicto parens, ita *farier* infit. (*Virgil*.)

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SECT. LVIII. — *Tmesis.*

*Per Tmesim inseritur medio vox altera vocis.*

A *Tmesis* is the separation of a word into two, for the purpose of inserting another word between the separated parts, as in the following examples.

Talis Hyperboreo *Septem-* subjecta *-trioni* . . . (*Virgil*.  
 Languidior porro disiectis, *dis-* que *-sipatis*. (*Lucretius*.  
 . . . Conlaxat, *rare-* que *-facit* lateramina vasis. (*Lucretius*.  
 Dissidio potis est sejungi, *se-* que *-gregari*. (*Lucretius*.  
 Cætera de genere hoc, *inter-* quæcumque *-pretantur* . . .  
 (*Lucretius*.)

Hæc eadem nobis, *varie-* que *-coloria* fila . . . (*Nemesian*.)

In all these examples, the *Tmesis*, as the reader will not fail to observe, is between the members of compound words; and it was in compound words alone that it usually took place. — Ennius, however, having occasion to dash out a warrior's brains, thus split his skull with *picturesque effect*\*, *Annal.* 6, 14 —

. . . . . Saxo cere- comminuit *-brum* !!!

### Antithesis — Metathesis.

*Nonnumquam Antithesi mutatur litera, ut Olli:  
 Cum propriâ migrat de sede, Metathesis esto.*

By *Antithesis*, one letter is substituted for another, as *Olli* for *Illi* — *Publicus* for *Poplicus*, i. e. *Populicus* —

\* After having supped, I presume, with Scipio, and indulged in an *extra glass* — the best apology which the case will admit (*See Horace, Epist.* 1, 19, 7) — for the exploit was quite too ludicrous for the sobriety of serious composition, whatever allowance might be made for the satirist Lucilius, who, in his light careless scribbling, took similar liberties, as we learn from Ausonius, who thought necessary to apologise for thus imitating his example, though in a familiar epistle to a friend —

*Villâ Lucani sic potieris -ocâ.* (*Epist.* 5, 34.

Martial was more excusable in dividing *Argiletum* (1, 118), because

*Vult, Vultis*, for *Volt, Voltis*, which are only abbreviations of *Volit, Volitis* — *Forem* for *Fū'rem*, i. e. *Fuerem*, from *Fuo*.

By *Metathesis*, the order of the letters in a word is changed, as *Corcodilus* for *Crocodilus* — though I ought rather to say the reverse, since we have good reason to believe that *Corcodilus* was the original word, and *Crocodilus* (like the English *Crud*, for *Curd*) only the offspring of vulgar corruption\*, adopted by the poets to suit their versification. — In the subjoined passages, the metre will not admit the vulgar spelling, *Cröço-*, though we commonly see it in print.

... *A cōrcodiliā ne rapiantur, traditum est.* 22. (*Phadrus.*

*Sic cōrcodilus : Quamlibet lambe otio.* 22. (*Phadrus.*

... *Niliacus habeat cōrcodilus angusta.* 23. (*Martial.*

In the following, Juvenal availed himself of the vulgarity, to suit his verse —

... *Ægyptus portenta colat? Cröcodilon adorat...*

To *Metathesis* we are indebted for *Mixtum*, which is only *Micstum*, for *Misc'tum*, i. e. *Miscitum*, the regular, though obsolete, supine of *Misceo*†.

*Extremus*, too, and *Postremus*, and *Supremus*, evi-

there existed a traditionary tale (*Æneid*, 8, 346), which made a compound word of what, in its origin, was probably *Argilletum*, the *Clay-field*, or *Clay-pit*.

\* Gudius declares, that, in the best ancient MSS. he found *Corcodilus*, not only in poetry, where the metre required it, but also in prose authors. The cause of the corruption is obvious: the words *Κροκος* and *Ανδρος* were familiar to every Grecian ear; and it was as easy and natural for a Greek vulgarian to pervert *Corcodilos* into *Crocodilos*, as for an English vulgarian to corrupt *Asparagus* into *Sparrow-grass*.

† Thus we hear, in English, the vulgar *Aks* or *Ax*, for *Ask*.



dently appear to be the offspring of *Metathesis*. — Originally, I presume, *Exterus*, *Posterus*, *Superus*, gave *Exterrimus*, *Posterrimus*, *Superrimus*, as *Nigerrimus*, *Prosperrimus*, &c.\* These, being first reduced, by syncope, to *Exter'mus*, *Poster'mus*, *Super'mus*, were afterward changed, by *Metathesis*, to their present form, *Extremus*, *Postremus*, *Supremus*: and this accounts for their having a long *E* in the penultima, instead of the short *I*, which we see in other superlatives.

In the following examples —

... Librorumque tuos, docte *Menandre*, sales. (*Propert.*  
Quod cupis, hoc nautæ metuunt, *Leandre*, natæ. (*Ovid.*  
Tu quoque cognosces in me, *Meleagre*, sororem. (*Ovid.*  
and other vocatives in *RE*, from nominatives usually written with *ER* in Latin, the *RE* is commonly attributed to *Metathesis* — but erroneously, since they are in reality the proper vocatives from the original Greek names, *Menandros*, &c. And, as we find several examples of the Greek vocative in *RE* instead of the Latin *ER*, I conceive it would be perfectly consistent with propriety to write in the same manner *Cassandre*, *Alcandre*, *Thersandre*, *Terpandre*, *Pisandre*, *Alexandre*, *Antipatre*\*.

\* Here followed, in my former edition, a remark, occasioned by a singular incident which occurred at a bookseller's in Paternoster-Row, and which would furnish a very curious literary anecdote: but I forbear to relate it, as the relation might appear invidious. The remark, however, may be preserved: it can do no harm — “*Antipater*, though “erroneously attributed by our dictionaries to the third declension, exclusively belongs to the second, being written in Greek *Antipatros*, “and declined like *Alexandros*. (See Q. Curt. 10, 26 — Justin, 12, 12 “— Cicero, Offic. 2, 14 — Lucian, Demosth. Encom. 28 — Pausanias, “Bæot. p. 553 — and the Greek Anthologia, in almost every page.)”

## APPENDIX.

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### *Feet.*

A Foot is a part of a verse, and contains two or more syllables, as here exemplified.

<i>Spondee</i> , two long, as	- - -	<i>fūndūnt.</i>
<i>Pyrrichius</i> , two short	- - -	<i>bōnūs.</i>
<i>Trochæus</i> , or <i>Choræus</i> , one long and one short	- -	<i>ārmā.</i>
<i>Iambus</i> , one short and one long	- -	<i>ērānt.</i>
<i>Molossus</i> , three long	- - -	<i>cōtēndūnt.</i>
<i>Tribrachys</i> , three short	- - -	<i>fācērē.</i>
<i>Dactyl</i> , one long and two short	- -	<i>cōrpōrā.</i>
<i>Anapæst</i> , two short and one long	- -	<i>cāpiūnt.</i>
<i>Amphibrachys</i> , one long between two short	- -	<i>āmūrē.</i>
<i>Bacchius</i> , one short and two long *	- -	<i>Cātōnēs.</i>
<i>Antibacchius</i> , two long and one short †	- -	<i>Rōmānūs.</i>
<i>Creticus</i> , or } <i>Amphimacer</i> , }	one short between two long	- <i>gūrrlūnt.</i>

These are, correctly speaking, the only real feet; those

\*† So Quintilian, 9, 4, and Rufinus, de Comp. 20: but Terentianus, de Pedibus, 52, reverses the names, calling *Rōmānūs* the *Bacchius*, and *Cātōnēs* the *Antibacchius*.

which follow being, more properly, *measures*, or combinations of the simple feet\*.

<i>Dispondeus</i> , a double Spondee	- -	<i>cōflīxērūnt.</i>
<i>Proceleusmaticus</i> , a double Pyrrichius	-	<i>āblētē.</i>
<i>Dichoræus</i> , a double Choræus or Trochæus,	-	<i>dīxērātīs.</i>
<i>Di-iambus</i> , a double Iambus	- -	<i>āmāvērānt.</i>
<i>Choriambus</i> , a Trochæus and an Iambus	-	<i>tērrīfīcānt.</i>
<i>Antispastus</i> , an Iambus and a Trochæus	-	<i>ādīcēsīssē.</i>
<i>Ionicus a majore</i> †, a Spondee and a Pyrrichius	-	<i>cōrrēxīmūs.</i>
<i>Ionicus a minore</i> , a Pyrrichius and a Spondee	-	<i>ādāmāntēs.</i>
<i>Pæon</i> 1, a Trochæus and a Pyrrichius	-	<i>tēmpūrībūs.</i>
..... 2, an Iambus and a Pyrrichius	-	<i>pōtēntiā.</i>
..... 3, a Pyrrichius and a Trochæus	-	<i>ānīmātūs.</i>
..... 4, a Pyrrichius and an Iambus	-	<i>cēlērītās.</i>
<i>Epitritus</i> 1, an Iambus and a Spondee	-	<i>āmāvērūnt.</i>
..... 2, a Trochæus and a Spondee	-	<i>pōrtītōrēs.</i>
..... 3, a Spondee and an Iambus	-	<i>dīscōrdiās.</i>
..... 4, a Spondee and a Trochæus	-	<i>āddūxītīs.</i>
<i>Dockmius</i> , an Iambus and a Creticus	-	<i>ābērrāvērānt.</i>

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Verses.

A *Verse* is a single line of poetry. — A *Distich* is a couplet, or two verses. — A *Hemistich* is, properly speaking, a half verse: yet the name is commonly applied to either portion of a hexameter verse divided at the *penthemimeris*, as

\* Quidquid enim supra tres syllabas habet, id ex pluribus est pedibus.  
*Quintilian*, 9, 4.

† Called also *Ionicus major* by Marius Victorinus, who, in like manner, calls the other *Ionicus minor*.

*Ære ciere viros || martemque accendere cantu. (Virgil.*

A verse wanting one syllable at the end to make the complete measure is called *Catalectic* — a verse wanting two, *Brachycatalectic*.

A verse having a redundant syllable or foot is called *Hypercatalectic* or *Hypermeter*.

A verse containing its exact measure, without either deficiency or redundancy, is called *Acatalectic*.

A verse wanting a syllable at the beginning is called *Acephalous*.

In Latin poetry, verses are not usually measured by the number of syllables, as in English, but by the number of feet, or the length of time required to pronounce them. Now, a long syllable being equal in time to two short — the word *tūrdis*, for example, to the word *cēleribūs* — it becomes, in many cases, indifferent what the number of syllables is, provided that they all together fill up, but do not exceed, the time allotted for the harmonious utterance of the line. Hence the Latin poetry admits a beautiful and unceasing variety, of which our language is much less susceptible, though we often see an English line where two short syllables are accounted for one long, as in the words *Echoing, Bellowing, &c.*

Verses are of different lengths; some consisting of two feet, others of three, four, five, &c. as will severally appear under each of the following heads.

Various are the species of verse, sometimes denominated from the foot or measure which chiefly predominates in them, as *Dactylic, Anapaestic, Iambic, Trochaic, Choriambic, Ionic* — sometimes from the number of feet or measures which they contain, as *Octonarius, Senarius, Hexameter, Pentameter, Tetrameter, Trimeter, Dimeter*.

— sometimes from a noted or favorite author who used a particular species, as *Sapphic*, *Anacreontic*, *Alcaic*, *Hippocratic*, &c. — sometimes from other circumstances — as will be noticed in the sequel.

### *Dactylic Verses.*

(No. 1 \*.) — *Hexameter.*

*Hexametrum* constat pedibus sex. Dactylus horum  
Esse solet quintus, Spondeus in ordine sextus;  
Spondeus reliquas sedes, vel Dactylus, implet. —  
Interdum quinto gaudet gravitas Spondeo.

The *Heroic* or *Hexameter* verse consists of six feet, of which the fifth is a dactyl, and the sixth a spondee: each of the preceding four may be either a dactyl or a spondee, at the poet's choice. The following scale shows its construction —

1	2	3	4	5	6
---	---	---	---	---	--
--	--	--	--	--	--

ât tûbă | tērrībī-|lēm sōnī-|tūm prōcūl | āre că-|nōrō . . .  
(*Virgil.*)

intōn-|sī crī-|nēs lōn-|gā cēr-|vīcē flū-|ēbānt. (*Tibullus.*)

Sometimes, in a solemn or majestic or mournful description, the slow heavy spondee takes the place of the

\* In the series of Numbers here begun, an accidental circumstance has caused some irregularity, not observed until too late for correction. I have made so many *numerical* references to the different species of verse in the preceding pages (which are already printed), that I cannot now make any alteration without creating very great confusion, and rendering those references wholly useless; whereas the irregularity in question cannot be productive of any inconvenience.

dactyl as the fifth foot; from which circumstance, such verses are called *Spondaic*, as

Cara deūm soboles, magnum Jovis | *īncrē-*|-mentum. (*Virg.*  
Constitit, atque oculis Phrygia agmina | *circū-*|-spexit.

(*Virgil*;

Aëre nec vacuo pendentia | *Maūsō-*|-lea. (*Martial*;

But the frequent recurrence of spondaic lines is disgusting and tiresome: witness the Nupt. Pel. et Thet. of Catullus, who perfectly crushes his reader with the weight of his heavy leaden spondaics, of which he has given, on an average, one for every fourteen lines of the ordinary construction.

Some prosodians say that the proceleusmaticus and the anapæst are occasionally admitted into the hexameter verse, instead of the spondee or dactyl, as

*Tēnūā* | nec lanæ . . . . (*Virgil*, Geo. i, 398.

*Flūvō-*|-rum rex Eridanus . . . . (*Ibid.* 482.

but others deny the assertion, and maintain that we ought to read *Tēnūā* as a dactyl, and *Flūvō-* as a Spondee. — I prefer the latter opinion, and have given my reasons and authorities, under the head of "*Synæresis*," p. 151. — It is not to be denied, however, that there does occur an example of the anapæst in Ennius, Phaget. 9, viz.

*Mēlānūrum*, tardum, merulamque, umbramque marinam — and, in the same author, Ann. 7, 10, we find the following verse —

*Capitibus* nutantes pinus, rectasque cupressus —

in which, some scholars read *Cāpītībū* as a proceleusmaticus, though others may probably be inclined to read it as a dactyl, by syncope, *Cāp'tībū*.

For a more minute account of this species of verse, see "*Analysis of the Hexameter.*"

(No. 2.) — *Hexameter Meiurus*.

This is the ordinary hexameter in every respect, except that the sixth foot is an iambus, instead of a spondee, as *Dirige odorisequos ad certa cubilia cānes.* (*Liv. Andronicus*. *Ἐρως δ' ἐρίγησαν, ὅπως ἰδὼν αἰολὸν ΟΦΙΝ* \*). (*Homer*.

It is, however, to be considered rather as a vicious and defective hexameter, than as a distinct species of verse, though Livius Andronicus designedly wrote such lines, which he alternately mixed with perfect hexameters. But they have all, except two, perished in the wreck of time: and we have no great reason to regret the loss.

(No. 3.) — *Priapean*.

The *Priapean* being usually accounted a dactylic verse, I here introduce it as such, though contrary to my own opinion. — It is (we are told) the common Hexameter, so constructed, as to be divisible into two portions of three feet each; as, for example, the following —

*Tērtiā pārs pātrī dātā || pārs dātā tērtiā mātī* —

which, though intended by the author (*Catullus*) for a heroic line, would nevertheless have been deemed a *Priapean* by the ancient grammarians; since we learn from Terentianus that they condemned some of Virgil's lines as *Priapean*: e. gr.

*Cui non dictus Hylas puer || et Latonia Delos?* (*Geo.* 3, 6.

But, when the *Priapean* metre was professedly used (which was generally on light subjects), the first foot, as

\* Some scholars think, and perhaps with good reason, that, instead of making a *Meiurus*, we ought here to pronounce *oophis*.

likewise the fourth, was most commonly a trochee, often however a spondee, but rarely a dactyl — the second almost always a dactyl — the third, though sometimes a dactyl, much more frequently an amphimacer\*. The subjoined scale, with two examples from Catullus, will sufficiently show its construction as a hexameter.

1	2	3	4	5	6
--	---	---	--		
--	--	---	--	---	--
---		---	---		

q cō-|-lōnřă | quă cūpīs || pōntě | lūdéré | lōngō.

in fōs-|-să Lřgū-|-rī jăcēt || sūppēr-|-nătă sě-|-cūrī.

Such is the received idea of the *Priapean*.—To me, however, instead of *one* dactylic verse, each of those lines evidently appears to be two choriambics, viz. a Glyconic (No. 46), and a Pherecratic (No. 48), thus—

ō cō-|-lōnřă, quă | cūpīs

Pōntě | lūdéré lōn-|-go —

in fōs-|-să Lřgūrī | jăcēt

Sūppēr-|-nătă sēcū-|-rī —

a combination, used by Catullus himself at the close of each strophe or stanza, in both of his choriambic odes †; as, for example —

Cīngě tēmpōră flōrībŭs

Suāv'olēntīs āmārāci :

Flāmmēŭm cāpě : lētŭs huc,

Hūc rě-|-nī, nřvřō | gěrens

Lūtě-|-ŭm pēdě sōc-|-cum. (59, 6.

\* Terentianus mentions the third foot being sometimes a spondee; but I do not find a single instance of it in the three *Priapean* poems of Catullus.

† Horace, too, in five of his odes, (lib. 1, 5 — 1, 14 — 1, 21 — 3, 7 — 4, 13) closes his stanza with two such choriambics, but in re-



ō Lāfōnā, māxīmi  
 Māgnā prōgēnēs Jōvis,  
 Quām mā-|-tēr prōpē Dē-|-llam  
 Dēpō-|-sīvīt \* ōlī-|-vam. (32, 4.

Nobody has ever pretended to deny that the two concluding verses of each stanza, as well as those preceding, are Choriambics. Yet those two verses, if written in a single line, will precisely be what is commonly called *one Priapean verse*, viz.

Hūc vē-|-nī nŷvē-|-ō gērēns | lūtē-|-ūm pēdē | sōccum.  
 Quām mā-|-tēr prōpē | Dēllām | dēpō-|-sīvīt ō-|-līvam.

Now, to me it appears a strange inconsistency, that the very self-same metre, without the variation of a single syllable, should, in one page of Catullus, be accounted two Choriambic Trimeters, and, in another, a single Dactylic Hexameter. Whatever it is, it is the same in both places. In the odes, it is undeniably choriambic metre: choriambic, therefore, it must be, where-ever it is found. — But, exclusive of the evidence arising from these odes, the very construction of the Priapean verse (as it is called) furnishes a strong objection to its admission into the class of dactyls; the adoption of the two trochees in the first and fourth places, and the introduction of an amphimacer into the third, being liberties altogether unusual in Dactylic Hexameters, and such, indeed, as tend to confound all metre. — On the other hand, if the lines be acknowledged as Choriambic, all difficulty immediately vanishes: the trochees will be perfectly in character; and the last versed order; the Pherecratic being placed before the Glyconic. — Whatever may be the fate of Catullus's choriambics, those of Horace, at least, cannot be called Priapean.

\* In page 151, I have given a reason for supposing that we ought here to read *Deposuit*, i. e. *Deposuit*.

syllable of the third foot, being then the final syllable of a verse, may indifferently be either long or short.

I shall have occasion to say a few words more on the subject of the Priapean in Nos. 46 and 53. — Meantime I beg leave to describe it as Choriambic, consisting of alternate Glyconics and Pherecratics, Nos. 46 and 48.

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(No. 4.) — *Pentameter.*

*Pentámetro* sunt quinque pedes, quorum unus et alter Dactylus aut Spondeus erit: sed tertius esto Semper Spondeus; subeatque duplex anapæstus.

The *Pentameter* verse consists of five feet. The first and second may be either Dactyl or Spondee at pleasure: the third must always be a Spondee; the fourth and fifth, Anapæsts,

1	2	3	4	5
- - -	- - -	- -	- - -	- - -
- -	- -	- -	- - -	- - -

Tē tēnē-|ām mōrī-|ēns dē-|ficiēn-|tē mānū. (*Tibullus.*  
 ōt mūl-|tōs īl-|lic Hēc-|tōrās ēs-|sē pūtā. (*Ovid.*

That this was considered by the ancients as the proper mode of scanning the Pentameter, is evident from Quintilian, who mentions the Spondee as the middle foot ("in pentametri medio spondeo . . . ." 9, 4) and the Anapæst as terminating the line ("anapæstus . . . . qui . . . . pentametri finis." *ibid.*) — to say nothing of Ovid, *Am.* 1, 1, as being less explicit.

Among the moderns, however, it is more usual to scan the Pentameter otherwise, viz. to make, first, two feet, as

in the former case — next a semifoot — finally two dactyls, followed by another semifoot, thus

— — — — —  
 — — — — —

Tē tēnē-|—ā mōrī-|—ēns || dēfēct-|—ēntē mā-|—nū.  
 ēt mūl-|—tōs il-|—lic || Hēcōrās |—ēssē pū-|—tū.

which method has at least one advantage for the modern writer of Latin poetry, *that*, by means of it, his ear will more certainly guard him against the casual neglect of the penthemimeral cæsura, which will be presently noticed. — Nor is this mode of scanning a modern invention: for it can boast of considerable antiquity; and, whether known or not in the days of Quintilian, at least it was known and acknowledged by Terentianus, as well as the other (*De Metris*, 33.) — To those, therefore, who prefer it, I present Alvarez's rule, in lieu of mine —

“ *Pentametro sunt quinque pedes. Spondeus, et alter*

“ *Dactylus, arbitrio vatis duo prima tenebunt.*

“ *Longa subit Cæsura : tenet loca proxima duplex*

“ *Dactylus ; ac tandem metrum Cæsura coronat.*”

It is to be observed that the *Pentameter* must be so constructed, as to have the cæsura after the penthemimeris, and thus be divisible into equal portions, of two feet and a half each; the middle spondee being composed of a semifoot remaining at the end of a preceding word, and a semifoot from the beginning of the word succeeding: otherwise it will not be a legitimate *Pentameter*, as we learn from Quintilian, 9, 4 — “ *in medio pentametri spondeus, qui nisi alterius verbi fine, alterius initio constet, versum non efficit.*” Agreeably to which rule, the following line is condemned by Terentianus, as not being a proper *Pentameter* —

Inter nostros gentilis oberrat equus.

From him also we learn that the ancient grammarians were not agreed as to the propriety of a short syllable being lengthened by the cæsure in the middle of the Pentameter — a liberty which he himself condemns, *De Metris*, 46. — And it is worthy of remark, that not a single instance of the practice occurs in the Pentameters of Callimachus: nor have I, in upwards of eleven thousand Pentameters from the pen of Ovid, observed, on examination, above a dozen *unquestionable* examples of 'it' \* — unless any one should insist on my adding to the number a few of the subjunctive *RIS*, and two of *Poteris*: but, with respect to these latter, see the remark on *Poterimus*, in page 71. — See likewise some remarks on the Pentameter, in No. 53.

The pentameter does not agreeably terminate with a word of three syllables. Ovid generally concludes it with a dissyllabic. A word of four syllables, however, stands very well at the close, as

Vastatum fines iberat *Assyrios*. (Catullus.

and some examples occur of the latter hemistich consisting wholly of a single word, to which no objection can be made

\* They are as follow —

Unde petam fratris, unde parentis opem? (Ep. 17, 228.

Militia est operis altera digna tui. (Ep. 17, 256.

Hæc Helle periit, hæc ego lædor aquâ. (Ep. 19, 128.

Nec, quæ præterit, hõra redire potest. (Art. 3, 63.

In liquidum rediit æthera Martis equis. (Remed. 6.

... Educat: at sanguis ille sororis erat. (Fast. 6, 488.

Et longo periit arida facta situ. (Trist. 3, 14, 36.

Quod precibus periit ambitiosa suis. (Trist. 4, 3, 68.

Thessalicamque adiit hospes Achillis humum. (Pont. 1, 3, 74.

... Illo, quod subiit Æsone natus, onus. (Pont. 1, 4, 46.

Si modo, qui periit, ille perire potest. (Pont. 3, 11, 44.

Eupolis hoc periit, et nova nupta, modo. (Ibis, 532.

on the score of harmony, except by those who sacrifice the ancient quantity to modern accent: e. gr.

Bellerophonteis sollicitudinibus. (Rutilius.

.... Audet falsiparens *Amphitryoniades*. (Catullus.

.... Qui laxet nodos *Amphitryoniadæ*. (Rutilius.

Sometimes entire poems were composed in pentameter verse, as, for instance, one of twenty-eight lines in Mar-tianus Capella, lib. 9, and another, of seven, in Ausonius, Sept. Sap. 7.

Some pentameters are easily convertible into trimeter Iambics (No. 22), as

Exemplum canā simus uterque comā. (Tibullus.

ūtēr-|-quē cā-|-nā sī-|-mūs ēx-|-ēmplūm | cōmā.

Movisset vultus mœsta figura tuos. (Ovid.

Figū-|-rā vūl-|-tūs mœ-|-stā mō-|-vīssēt | tūōs.

Felices cantus ore sonantē dedit. (Tibullus.

Sōnān-|-tē cān-|-tūs ō-|-rē fē-|-licēs | dēdit.

### (No. 5 A.) — *Æolic Pentameter.*

The *Æolic Pentameter* (so called, no doubt, from the "*Æolian maid*," who invented it\*) consists of four dactyls preceded by a spondee, a trochee, or an iambus †, as

Cōrdī | quāndō fūissē sibi cānt ātthidā. (Terentianus.

zōl-|-dīt tībā tērrībīlēm sōnītūm prōctīl. (Terentianus.

•ōs ān-|-δew φειας ευμαρτας υποδαμναται. (Theocritus.

The twenty-ninth Idyl of Theocritus is in this metre —

Οἶνος, ὠ φίλῃ παῖ, λήγεται, καὶ ἀλυσθία.

\* Genuit decessissima Sappho. (Terentianus, de Metr. 428.

† Sometimes the first foot was a dactyl. Theocritus has two ex-amples of it in twenty-five verses.

(No. 5 B.) — *Phalæcian Pentameter.*

This metre (which I call *Phalæcian* upon the authority of Terentianus) consists of a dactylic penthemimeris (page 141) and a Dactylic Dimeter, or Adonic (No. 13), as

Visē-|bāt gēlī-|dæ || sīdērā | brūmæ. (*Boëthius.*

Jām nūnc, | blāndā, mē-|lōs || cārpē, Dī-|ōnē.

(*Martianus Capella.*

and it may be formed from the Hexameter verse by striking out the fourth foot and the latter half of the third, thus —

āt rē-|gīnā grā-|vī <sup>[jamdudum]</sup> A saūcā | cūrā.

(*Virgil.*

Cōnsē-|dērē dū-|cēs A stāntē cō-|rōnā.

(*Quint.*

Terentianus scans it as a pentameter, thus —

Visē-|bāt gēlī-|dæ sī-|dērā | brūmæ.

But, if these Phalæcians were all thus constructed without variation, they might fairly be considered as Choriambic, and scanned as Catalectic Tetrameters, viz.

Visē-|bāt gēlīdæ | sīdērā brū-|mæ.

They are, however, here classed as Dactylic, partly because Terentianus (*de Metr.* 226) and Ausonius (*Epist.* 4, 88) both agree in forming this verse from the Hexameter, but more particularly because it admits variations which better accord with Dactylic than with Choriambic metre\*, viz.

\* But, if Terentianus's description is to be understood exclusively, those varieties will constitute one or more different species of verse from that which he describes as the Phalæcian Pentameter: for he expressly requires the first foot to be a spondee, and the second a dactyl.

Stropha, quæ, talis præstat, totæ sit,

Quæ prima spondeen habet, tunc dactylon addit;

Heū! quām | præcipi- | tī || mērsā prō- | -fundo

Mēns hēbēt, | ēt, prōpri- | -ā || lūcē rē- | -lietā,

Tēndit in | cātēr- | -nās || irē tē- | -nēbrās,

Tērrē- | -nis quōtī- | -ēs || flātībūs | ācta

Crēscit in | immēn- | -sūm || nōxā cūra !

Hic, quōn- | -dām cē- | -lō || libér ā- | -pērtō, &c. (*Boëthius.*

So far, the variations are only those which are usual in the Hexameter; and the first member of the verse is still a proper dactylic penthemimeris. But I further observe, that, like the *Æolic Pentameter* (No. 5 A), this *Phalæcian* admits a trochee in the first place; as, for instance,

.... ārvā | mūtān- | -tēs; || quāsquē Mæ- | -ōtis

āllū- | it gēn- | -tēs || frīgīdā | flūctū;

Quāsquē | dēspēc- | -tāt || vērticē | sūmmō .... (*Seneca.*

and, besides the trochee, Boëthius uses the iambus in the first and second places: e. gr.

Hic ē- | -nim caū- | -sās || cērnērē | prōmptum ēst:

Illic | lātēn- | -tēs || pēctōrā | tūrbānt.

Cūntā, | quā rā- | -rā \* || prōvēhīt | ātās,

Stūpēt, | cūm † sūbī- | -tis, || mōbīlē | vūlgus. (*Lib. 4, 5.*

Tum, post semipedem, &c.

(*De Metris*, 220.

Boëthius, however, makes no distinction, but indiscriminately uses the different varieties in the same poem, without any regard to uniformity in the distribution.

\* The short final syllable of *Rara* is made long by the power of the *cæsura*, without the aid of the subsequent *PR*. In two short pieces in this metre, Boëthius has two other examples of short syllables so lengthened at the close of the penthemimeris, as is common in Hexameter verse. See page 141.

† In the only copy of Boëthius which I have an opportunity of consulting — that in the *Corpus Poëtarum* — I find *stupetque subitis*: but I presume the reader will agree with me in believing, that, instead of *Que*, Boëthius wrote *Cum*, “together with . . .,” or “as well as . . .”

(No. 6.) — *Tetrameter a priore*.

The *Tetrameter a priore* consists of the first four feet of the ordinary hexameter, with this only difference, that the fourth foot is always a dactyl.

1	2	3	4
- - -	- - -	- - -	- - -
- -	- -	- -	- -

Pēndēāt ēx hūmērīs dūl-|cīs chēlŷs. (Pomponius.

Nimbōsisquē pōlūs stētīt |imbrībūs, (Boëthius.

Dicēbās īn mē mā-|tērtērd. (Ausonius.

Tē Tŷrrbēnā, pūēr, rāpū-|īt mānūs. (Seneca.

This metre was frequently used in tragic choruses.

(No. 7.) — *Tetrameter a posteriore*.

The *Tetrameter a posteriore* consists of the last four feet of a hexameter, as

Cērtūs ēnīm prōmīsīt āpōllō. (Horace.

ūnō mēntīs cērnīt īn īctū,

Quāē sīnt, quāē fūērīnt, vēnīēntque. (Boëthius.

ibīmūs, ō sōcī, cōmītēsque. (Horace.

Like the hexameter, this species of verse admits a spondee, instead of a dactyl, for the penultimate foot. But, in this case, to prevent the line from becoming too prosaic, the second foot ought to be a dactyl, as the fourth ought to be in a spondaic hexameter: e. gr.

... Mēnsō-|rēm cōhī-|bēnt, ār-|chŷtā ... (Horace.



214 (8.) *Tetram. Meiurus.*—(9.) *Tetram. Acephalus.*

(No. 8.) *Tetrameter Meiurus, or Faliscan.*

This metre consists of the last four feet of the hexameter meiurus (No. 2), that is to say, the last four feet of an ordinary hexameter, except that the concluding foot is an iambus, instead of a spondee.

Vītīs ēt ūlmūs ūtī sīmūl | ēānt. (\* *Septimius Serenus.*  
 Quī sērēre īngēnūūm vōlēt | āgrum,  
 Lībēret ārvā priūs frūtī | cibus,  
 Fālōē rēbōs filicēmquē rē | sēcat,  
 ūt novā † frūgē grāvis Cērēs | ēat. (*Boëthius.*

It is to be observed that the dactyl was preferred in the first three places, though the spondee was nevertheless admissible into the first and second.

(No. 9.) — *Tetrameter Acephalus.*

The *Acephalous Tetrameter* (if I may venture to use the term — which I do not know that I am authorised to do) is in reality the same as the catalectic anapæstic. I refer, therefore, to "*Anapæstic*," No. 15; only observing here, that, if the metre in question be considered as dactylic, it is the tetrameter *a posteriore* (No. 7), wanting the first semifoot, as

Fē- | līx nīmī- | ūm priōr | ætās. (*Boëthius.*  
 Cānī- | mūs tībī | cōgnītā | sōlī. (*Martianus Capella.*

\* See the remark in page 184.

† *Nova* is in the nominative, agreeing with *Ceres*, i. e. "*newly introduced.*"

Dăpŭ-|būs jā | rītē pā-|rātis.

(Prudentius.

Fūnc-|tūm laū-|dārē dē-|cēbit.

(Ausonius.

all which verses, however, are reducible to the anapæstic measure, as will appear under No. 15; and, in fact, Terentianus considers this metre as anapæstic.

(No. 10.) — *Tetrameter Catalectic.*

The *Tetrameter Catalectic* consists of a heroic hephthemimeris (page 141), or the tetrameter *a priori* (No. 6) wanting a semifoot at the end, as

Sī bēnē | mī fācŭ-|ās, mēmŭ-|nī.

(Septimius Serenus.

ūnūs ē-|nīm rē-|rūm pātēr | ēst.

(Boëthius.

Sīnt fērā | gēntībūs | indōmŭ-|tūs

Prāndiā | dē nēcē | quādrūpē-|dum.

(Prudentius.

Hic clāū-|sīt mēm-|brīs ānŭ-|mōs.

(Boëthius.

ōmne hōmŭ-|nūm gēnūs | īn tēr-|rīs.

(Boëthius.

Here it is to be observed, that, although Boëthius mixes spondees with the dactyls, it was more usual to employ all dactyls. Prudentius, for example, has two hymns, containing four hundred and twenty verses — Damasus, one, of twenty-four — Ausonius, two shorter pieces — Terentianus, a short quotation; with a couple of lines of his own — and, in all these, there occurs not a single spondee.

The *Tetrameter Catalectic* is sometimes found mixed, in tragic choruses, with verses of different construction.

(No. 11.) — *Dactylic Trimeter.*

This name might be given to such verses as the following —

216 (12.) *Trim. Catal. Archilochian.*—(13.) *Adonic.*

*Mīlēs* | *tē dūcē* | *gēssērīt.* (Horace.

and

*Grātō* | *Pýrrhā sūb* | *āntrō.* (Horace.

But they are, with greater propriety, included in the class of choriambics \*, where see them, the former, under “*Glyconic*,” No. 46 — the latter, under “*Pherecratic*,” No. 48.

(No. 12.) — *Trimeter Catalectic Archilochian.*

The *Trimeter Catalectic* is a heroic penthemimeris, as

*ārbōrī*-|*-būsque cō*-|*-mæ.* (Horace.

and such is the construction uniformly observed by Horace, viz. two dactyls, and a semifoot. Ausonius, however, who has a poem of fifty-seven lines, all in this metre, sometimes made the first foot a spondee, and, in two instances, used a spondee also in the second place: but the spondee, in either case, is a disparagement to the verse, particularly in the latter.

*Dōctrī*-|*-nā ēxīgū*-|*-us.* (Ausonius.

*ēt lī*-|*-bērtī*-|*-na.* (Ausonius.

(No. 13.) — *Dactylic Dimeter, or Adonic.*

The *Adonic* verse consists of two feet, the first a dactyl, the other a spondee, as

*Visērē* | *mōntēs.* (Horace.

\* Indeed I do not know that *Mīlēs tē dūcē gēssērīt* could correctly be accounted a legitimate Dactylic Trimeter, as not being a regular comma or segment of a legitimate Hexameter constructed with the proper cæsura. See No. 53.

The *Adonic* is usually joined to the Sapphic or trochaic pentameter (No. 37). In odes, one *Adonic* is annexed to three Sapphics, to form the strophe or stanza. In tragic choruses, it is arbitrarily added to any number of Sapphics, without regard to uniformity, as may be seen in Seneca, *Œdip.* act 1, *Troas*, act 4, *Herc. Fur.* act 3, *Thyest.* act 3.

We seldom find the *Adonic* employed, except thus in conjunction with the Sapphic. But Terentianus Maurus (*de Metr.* 439) informs us that Sappho wrote entire poems in this short measure — all now unfortunately lost. — Terentianus himself has also left us a short piece of the kind; and another, of thirty-one successive *Adonics*, occurs in Boëthius, lib. 1, metr. 7.

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## ANAPÆSTIC.

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### (No. 14.) — *Anapæstic Dimeter.*

The *Dimeter Anapæstic* consists of two *anapæstic measures*. — The *anapæstic measure* consists of two feet — properly, of two *anapæsts*, as

ŭlŭlās-|sē cānēs.

(*Seneca.*)

But the first foot was very frequently changed to a dactyl; often to a spondee — the latter, frequently to a spondee, rarely to a dactyl, at least by the Latin poets\*.

\* In all the *Anapæstics* of those tragedies handed down to us under the name of Seneca, *only* two examples occur of the dactyl in the second place; and these are both in the worst of the plays, the *Octavia*, 289, and 778. In the reliques of the earlier Roman tragedians, we find two others, and *only* two, viz. in Accius, 570, and 588: and, although Boëthius allowed himself a greater latitude in that respect than his predecessors of more polished times, not more than nine are found in all

The Latin anapæstic measure, therefore, is as follows —

$$\begin{array}{c|c} \text{---} & \text{---} \\ \text{---} & \text{---} \\ \text{---} & [-\text{---}] \end{array}$$

and the Anapæstic Dimeter, consequently, this —

$$\begin{array}{c|c||c|c} \text{---} & \text{---} & \text{---} & \text{---} \\ \text{---} & \text{---} & \text{---} & \text{---} \\ \text{---} & [-\text{---}] & \text{---} & [-\text{---}] \end{array}$$

Here it is to be observed, that, in all the dimeter and monometer Latin Anapæstics which I have been able to discover, from the Augustan age, downward, each measure (with only one solitary exception that I have yet noticed\*) uniformly and invariably terminates with a word, so that they may, with equal convenience, be written and read in lines of one, two, or more measures, without occasioning, in any one instance (except that one in Ausonius), the division of a word by the difference of arrangement†. — The tragic Anapæstics, however, were not considered as regular definite verses confined to a certain uniform length, but as unfettered series or paragraphs‡, which

his Anapæstics, amounting to upwards of three hundred measures. — The Greek dramatists, however, admitted, in *every* station, not only the dactyl, but also (though rarely) the proceleusmatic, as observed by the ancient scholiast on Aristophanes, Plut. 486. — Διχεται δι το αναπαιστικον κατα πασας χυρας αναπαιστον, σπονδιον, και δακτυλον παρα τοις δραματοποις, σπανιος δι και προκελευσματικον.

\* Viz. in Ausonius, *Professores*, 21.

† This is not the case in the Greek dramatists, whose Anapæstics occasionally present to us a word divided between two measures, and even between two verses, as they are commonly arranged in dimeters. In the fragments also of Ennius and Accius, the measure does not always terminate with a word.

‡ Terentianus Maurus, speaking first of the Ionic *a minore* (No. 52) says —

the poet extended, by *synapheia*, to any length that suited his convenience — suddenly breaking off at the close of a period, or a pause in the sense — and leaving at the end an incomplete measure, a single foot, or a semifoot — after this, beginning a new series or paragraph, running on as before, and again abruptly terminating in the same manner — only taking care, in the course of each series or paragraph, that the final syllable of every *anapæst*, if not naturally long, should, by means of the *synapheia*, be rendered long by the concurrence of consonants\*. But, in every case, whether of a complete or broken foot at the conclusion of a series or paragraph, the final syllable might indifferently be either long or short.

The following quotations from Seneca will exemplify the effects of the *Synapheia*, and other particularities above noticed,

. . . . . *Merpo* autem  
*Non versibus istud, numero aut pedum, coarctant :*  
*Sed continuo carmine quia pedes gemelli*  
*Urgent brevibus (tot numero jugando) longas,*  
*Idcirco vocari voluerunt *συναφνας* —*

and then immediately adds —

*Anapæstica fiunt itidem per *συναφνας*.*  
*Versus tamen et non minus inde comparatur,*  
*Qui sæpe pedes tres habeat, vel ille plures,*  
*Catalectica quos syllaba terminat : frequenter*  
*Solet integer anapæstus et in fine locari. (De Ped. 153,*

\* Because (as observed by Dr. Clarke in a note on Iliad A, 51) the *anapæst*, consisting of two short syllables followed by one long, receives greater emphasis of pronunciation upon the final syllable than any other foot ; and the pause at the termination of the verse is not sufficient for that purpose, unless the syllable be otherwise long, or stand at the conclusion of a sentence.

aliūs | tōrētēs || prōpērēt | lāquēōs. (*Hippol.* 45.

Mēdiūm cœli dum sulcāt iter,

Tēnūit Latiās Dædalus oras,

Nulliquē dēdit nomina ponto.

Sed, dūm vōlūcrēs vincere veras

Icarus audet, pātriāsquē pūr

Despicit alas, Phœboquē vōlāt

Proximus ipsi, dēdit ignoto

Nomina ponto. (*Herc. Œt.* 683.

O nos durā sorte creatos,

Seu perdidimūs solem misēri,

Sive expulimūs!

abēant questus, &c. (*Thyestes*, 880.

..... Me crudeli

Sorte parentes raptos prōhibēt

Lugērē timōr, fratrisquē necēm

Deflerē vētāt\*,

In quo fūērūt spes unā mīhi,

Totque malorum brevē sōlāmen. (*Octavia*, 64.

Completē mānūs : hoc ex Trojā

Sumpsissē licēt. - Cādāt ēx hūmērīs

Vestis apertis: utrumquē tēgāt

Suffultā lātūs. Jam nudā vōcānt

Pectora dextras. Nunc, nunc vires

Expromē, dōlōr, || tūās. (*Troas*, 103.

But, though the Anapæstics are conveniently divisible into dimeters, I cannot find that any one of the Latin poets (except *perhaps* Ausonius in a single instance which

\* I have thought it proper to break off the series here at *vētāt*, though I see it continued unbroken in the edition of Seneca which now lies before me.

I shall presently notice) ever proposed to himself that particular length of line, as a regular formal verse. They all appear (at least from the Augustan age, downward) to have intended their Anapæstics for single measures, or monometers, leaving to the reader to connect or disjoin them as the sense might require, or his own judgement dictate. In the dramatic Anapæstics, indeed, regular uniformity of line is wholly out of the question: nor is it always attainable where we find the Anapæstics employed in detached poems. For example, Seneca the philosopher has an Anapæstic piece consisting of an *odd* number of measures, which consequently could not have been intended for regular dimeters: and Boëthius, although he has two poems, each consisting of an *even* number, has two others containing *odd* numbers. With respect to Ausonius — of two Anapæstic pieces transmitted to us by him, viz. Professores, 6 and 21, the former being mutilated, we cannot tell what number it originally contained: the other is singular in its kind, and claims particular notice. It is divided into pentameters, if I may so venture to call them: for each series, or paragraph, or strophe, or stanza — or whatever else the reader may choose to term it — contains exactly five measures: and there are eight of these paragraphs. I here give a specimen, divided as I find it in print —

Tu quoque in ævum, Crispe, futurum

Mœsti venies commemoratus

Munere threni;

Qui primævos fandique rudes

Elementorum prima docebas

Signa novorum;

Creditus olim fervere mero,

Ut Virgillii Flaccique locis

Æmula ferres.



Here it is to be observed, that, in all the eight divisions of this poem, the third line, or fifth measure, uniformly consists of a dactyl and spondee, which combination of feet is known to constitute an Adonic verse: "consequently" (some of my readers may say) "Ausonius wrote the poem in strophes of two Anapæstic dimeters, and one Adonic," Perhaps so. But, if the union of dactyl and spondee prove these fifth measures to be Adonic, one half, perhaps, of all the Latin Anapæstics in existence will be Adonics: so frequently does the measure consist of a dactyl followed by a spondee. — Each of my readers will form his own judgement: for my part, I conceive that Ausonius intended the whole for Anapæstics, whether we may choose to read them as monometers, dimeters, or pentameters.

(No. 15.) — *Anapæstic Dimeter Catalectic.*

Unlike to the preceding, the *Catalectic Dimeter* is a regular verse of definite length, consisting of three feet, properly anapæsts, followed by a catalectic syllable. But the spondee was admissible into the first and second places.

1	2	3	
— —	— —	— —	—
— —	— —	— —	—

Rōtēt ōm-|nā cīr-|cūlūs ān-|nī. (Martianus Capella.

Fēlix | nīmŷum | prŷor æ-|tās. (Boëthius.

Dāpībūs | jām rī-|tē pārā-|tīs. (Prudentius.

Fūctūm | laūdā-|rē dēcē-|bit. (Ausonius.

These lines, however, may all be scanned as dactylic, thus —

Rötēt | ōmnā | cīrcŭlŭs | ānnī.

Fē-|lix nīmī-|ūm prīor | ætās.

Dāpī-|bŭs jām | ritē pā-|rātīs.

Fūn-|ctŭm laū-|dārē dē-|cēbit.

in which case, the verse will be an acephalous dactylic tetrameter *a posteriore*, as described under No. 9: and, in all the poems of this construction, written by Boëthius, Prudentius, Martianus Capella, and Ausonius, there is not a single line which we are *compelled* to scan otherwise than as dactylic; though it is certain that the ancients considered and scanned such verses as anapæstics\*.

(No. 16.) — *Anapæstic Monometer.*

The *Monometer Anapæstic* is simply the anapæstic measure of two feet, already noticed in No. 14, viz.

v	v	-	v	v	-
-	-	-	-	-	-
-	v	v	[-	v	v]

It has there been shown that the Anapæstic Dimeters may all be read as Monometers. It here remains to observe that those poems of Seneca and Ausonius, which are usually printed as Monometers, may equally be read as Di-

\* Cætera pars superest, "*Mix tibi dicere versus.*"

Hæc juncta frequentius edet

*Anapæstica* dulcia metra,

Cuicumque libebit, ut istos,

Triplices dare sic anapæstos....

Erit ultima syllaba post tres,

Catalectica quæ perhibetur. (*Terentianus, de Metr.* 92.)

meters or continued paragraphs, without any greater inconvenience in this case than in that of the tragic Anapæstics. See No. 14, page 221.

Fundite fletus;  
 Edite planctus;  
 Fingite luctus.  
 Resonet tristi  
 Clamore forum.  
 Cecidit pulchre  
 Cordatus homo,  
 Quo non alius  
 Fuit in toto  
 Fortior orbe. (*Seneca.*  
 O flos juvenum,  
 Spes læta patris,  
 Nec certa tuæ  
 Data res patriæ;  
 Non mansuris  
 Ornate bonis;  
 Ostentatus,  
 Raptusque simul,  
 Solstitialis  
 Velut herba solet,  
 Rhetor Alethi. (*Ausonius.*

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(No. 17.) — *Archebulic Anapæstic.*

This species of verse (denominated from its inventor, Archebūlus) consists of four anapæsts, followed by a Bacchius, thus —

— — | — — | — — | — — | — —

(18.) *Anapæstic Tetrameter Catalectic.* 223

Tibi nā-|scitur ōm-|-nē pēcūs, | tibi crē-|-scit hōdus.

(Terentianus.

Gēnērī | dātūr aū-|-ctōr hūc | vētūs ar-|-chēbulus.

(Terentianus.

I do not know of any poems now extant in this metre.

(No. 18.) — *Anapæstic Tetrameter Catalectic.*

The *Catalectic Tetrameter* consists of seven feet (properly, anapæsts) and a catalectic syllable. But the anapæst is every-where alterable to a spondee or dactyl, and sometimes to a proceleusmatic.

This metre is familiar to the readers of Aristophanes \*: but I do not recollect to have any-where seen an example of it in Latin. — To frame a verse of the kind, we have only to prefix to the common dactylic hexameter a foot and a half, as follows —

1	$\frac{1}{2}$
— — —	— —
— — —	—
— — —	—
— — —	— —
— — —	—

Rāpīdis-|-sīmā quā-|-drūpēdān-|-tē pūtrēm | sōnītū |  
quātīt ūn-|-gūlā cām-|-pum.

Pūlchēr-|-rīmā rē-|-giā Sō-|-līs ērāt | sūbli-|-mībūs āl-|-  
-tā cōlūm-|-nīs.

\* From that poet's partiality to this species of verse, we might not improperly denominate it *Aristophanic*: but the ancient scholiast simply calls it *Catalectic Tetrameter*; and that name aptly describes it.

*Rōmūlū-|dis ā-|mā vīrūm-|quē cānō | Trōjāē | quī prī-|*  
*-mūs āb ō-|ris . . . .*

*Virīdān-|tā, Tī-|tīrē, tū | pātūlāē | rēcūbāns | sūb tēg-|*  
*-mīnē fā-|gī,*

*Sēcū-|rūs sī-|vēstrēm | tēnūi | mūsāi | mēdītā-|rīs āvē-|*  
*-nā.*

It is to be noted, however, that, although such addition of a foot and half will convert any dactylic hexameter into this species of Anapæstic, the reverse is not always practicable: for, if one of these Anapæstics contain either a dactyl or a proceleusmatic any-where except in the first station, we cannot, by cutting off a foot and half, reduce the verse to dactylic metre.

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## IAMBIC.

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### (No. 22.) — *Iambic Trimeter.*

*Iambic* verses take their name from the Iambus, which, in pure Iambics, was the only foot admitted; and they are scanned by measures of two feet; it having been usual, in reciting them, to make a little pause at the termination of every second foot, with an emphasis on its final syllable\*.

\* Speaking of the Trimeter, Terentianus (de Metr. 473) says —

Sed ter feritur: hinc trimetrus dicitur,

Scandendo binos quod pedes conjungimus —

and again, de Metr. 527 —

Heroicus quare pedes per singulos,

At iste binos, scanditur, causam loquar.

Spondeon etenim quia recepit impari

Tantum loco, vel dactylum, aut contrarium,

The *Trimeter Iambic* (called likewise *Senarius* from the number of its feet) consists of three measures, or six feet, properly all iambs; and the *casura* most commonly (though not always) takes place after the fifth semi-foot\*, as

Phāsē-|lūs il-|lē, quēm | vīdē-||-tīs, hōs-|-pītēs . . . .

(*Catullus.*

But the pure Iambic was rarely used: and the spondee was allowed to take the place of the iambus in the first, third, and fifth feet, for the purpose of giving to the verse a greater degree of weight and dignity, as observed by Horace, *Art. Poët.* 255 — and also for another reason, which Horace has *not* told us — that is, the extreme difficulty of producing any considerable number of good verses, when the poet was debarred the use of any word containing two successive long syllables, unless he elided the latter — or two short, unless the second were either elided, or made

Secundo iambum nos necesse est reddere,  
 (Qui sedis hujus jura semper obtinet)  
 Scandendo et illic *ponere assuetam moram*,  
 Quam pollicis sonore, vel plausu pedis,  
 Discriminare, qui docent artem, solent.  
 Si primus ergo pes eam sumet moram,  
 Ubi jam receptum est subdere heroos pedes,  
 Versum videbor non tenere iambicum.  
 Sed quia secundo nunquam iambus pellitur,  
 Moram necesse est in secundo reddere,  
 Et cæteris qui sunt secundo compares,  
 Ubi non timebo nequis herous cadat.  
 Sic fit trimetrus, qui fuit senarius.

\* The expression is inaccurate in *this* place, as we cannot find an exact semifoot in a pure iambic verse — the short syllable being less than half, and the long syllable more. But the reader will excuse the inaccuracy.

long by position \*. Thus we see that Horace himself, though much affecting pure Iambics in his Epodes, was frequently obliged to transgress the narrow bounds of the pure Iambic metre even in those short pieces.

The admission of the spondee was not the only innovation. A further liberty was taken — that of dividing the double time of one long syllable into two single times, or two short syllables. Thus, for the iambus, of three times, was substituted a tribrachys, in every station except the sixth, because, there, the final syllable being lengthened by the longer pause at the termination of the line, a tribrachys would in fact be equal to an anapæst, containing four times, instead of three. — For the spondee, of four times, was substituted a dactyl or an anapæst, and sometimes, in the first station, a proceleusmaticus.

The scale of the mixed *Trimeter Iambic* is therefore as follows —

1	2	3.	4	5	6
—	—	—	—	—	—
—	—	—	—	—	—
—	—	—	—	—	—
—	—	—	—	—	—
—	—	—	—	—	—
—	—	—	—	—	—

- \* Nam mox poëtæ (ne nimis secans brevis  
Lex hæc iambi verba pauca admitteret,  
Dum parva longam semper alterno gradu  
Urget, nec aptis exprimi verbis sinit  
Sensus, aperte dissidente regulâ)  
Spondeon, et quos iste pes ex se creat,  
Admiserunt, impari tamen loco;  
Pedemque primum, tertium, quintum quoque,  
Juvare paullo syllabis majoribus, (Terentianus, de Metr. 476.

But, though the spondee was admitted into three stations, the iambus was still retained in the others, viz. the second, fourth, and sixth. And the reason why these latter were reserved for the iambus in preference to the former, was probably this — that, by placing the spondee first and making the iambus to follow, such arrangement would give greater emphasis to the concluding syllable of each measure, on which the *ictus* and pause took place; the difference of time causing the ear to be more sensibly affected when the long syllable is immediately preceded by a short, than when two long syllables stand together: e. gr.

Comes | mīnō-|-re sum | fūtū-|-rus in metu. (*Horace.*

Vix ip-|-sā tām-|-tum, vix | ādhūc | credo malum. (*Seneca.*

Serā | dānt pē-|-nas tur-|-pēs pē-|-nitentiā. (*Phædrus.*

Terentianus, however, (as the reader has seen in a preceding note) reverses this order of things, and supposes the pause to take place on the *second* foot of each measure *because* it is an iambus, not a spondee, &c. But I humbly conceive that the poets who originally wrote in pure Iambics before the spondee was introduced, knew how to recite their verses with proper pauses and emphasis; and that the mode of recitation which *they* established, was afterward the law that regulated the admission or exclusion of the spondee at particular stages of the verse.

In tragedy, the pure Iambic was disapproved, as too light and flippant for the gravity and dignity of the heroic theme\*; for which reason, the spondee, dactyl, and ana-

- Culpatur autem versus in tragædiis,  
Et rarus intrat, ex iambis omnibus,  
Ut ille contra qui secundo et talibus  
Spondeon, aut quem comparem, receperit.

(*Terentianus, de Metr.* 508)



pæst, were freely used in the first, third, and fifth places. In the *fifth*, particularly, the tragic poets were extremely averse to the iambus, which so rarely occurs, that we might almost consider it as wholly exiled from that station; though it is *not* the fact, as asserted by some prosodians, that an iambus in the fifth place *never* occurs in Seneca's tragedies. Here follow eight examples from them\*: but I own it would be difficult, if not impossible, to find another in the whole volume; for, with respect to *Polyxena* in the *Troas*, 195, the poet probably intended it to be pronounced *Pulyxena* (i. e. *Poolyxena*), as *Pulydamas*, noticed in page 35.

Sparsus cruore Caucasus Prömēthēi. (*Medea*, 708.

, . . . Sæviturque frustra : plusque, quam sāt ēst, furit.

(*Edipus*, 970.

Tunc obruta atque eversa Trojā cōncidit. (*Troas*, 417.

. . . . His alta rupes, cujus e cācūmine . . . . (*Troas*, 1081.

Jam Lerna retro cessit, et Phōrōnides . . . (*Thyestes*, 115.

. . . . Excepit omnis. Hinc petræ Cāphārides . . . .

(*Herc. Œt.* 804.

Mortem metu consumpsit, et pārūm sui . . . . (*Ibid.* 811.

. . . . Tenuit cadaver, Hac manu, inquit, hāc ferar . . . .

(*Ibid.* 813.

From what we have above seen, I presume, that, whenever, in a tragic Iambic, the first, third, or fifth foot (of *two* syllables) has the first syllable common (as *vībrans*, *flāgran-*, *pātri*, in the subjoined examples) we ought in general to lengthen such syllable, and make the foot a

\* A few also occur in the fragments of the earlier tragedians, who, though not fond of an iambus in the fifth place, appear to have been somewhat less averse to it than their successors.

spondee — more particularly the fifth, on account of the tragic poets' marked aversion to an iambus in the fifth place. In the third, indeed, the occasion will rarely occur, because the first syllable of that foot most commonly terminates a word; the *cæsura* taking place after the fifth semi-foot, as observed in page 227.

*Vibrans* | coruscâ fulmen Ætæum manu. (*Seneca.*)

Vastam | rogo | flūgran-|te corripiat trabem. (*Seneca.*)

Pax al-|ta rur-|sus Hec-|toris | pātri | fuit. (*Seneca.*)

This attention appears the more necessary, if the verse do not otherwise contain two spondees, or feet equivalent to them. But, on the other hand, should such ambiguous foot occur in a verse of Horace or Catullus, we ought probably to consider it as an iambus.

In comedy, satire, and fable, the poets indulged themselves with a much greater latitude than the tragic writers. They admitted the spondee (and its equivalents—the dactyl and anapæst) into the second and fourth places, not confining themselves to the iambus, except in the sixth\*: e. gr.

An ut | mātērō-|na ornata phaleris pelagiis . . . . (*Petronius.*)

Tuo | pala-|to clau-|sūs pā-|vo pascitur. (*Petronius.*)

Æquum est | indūē-|re nup-|tām vēn-|tum textilem ?

(*Petronius.*)

- \* Sed qui pedestres fabulas socco premunt,  
 Ut, quæ loquuntur, sumpta de vitâ putes,  
 Vitant iambon tractibus spondaïcis,  
 Et in secundo et cæteris æque locis;  
 Fidemque fictis cum procurant fabulis.  
 In metra peccant arte, non insitiâ,  
 Ne sint sonora verba consuetudinis,  
 Paullumque rursus a solutis differant. (*Terentianus, de Metr. 512.*)

Peri-|cūlo-|sam fe-|cīt mēdī-|cinam lupo. (Phædrus.

Est ar-|dēlīo-|num quæ-|dām Rō-|mæ natio. (Phædrus.

Rex ur-|bis, e-|jus ex-|pēriēn-|di gratiā. . . . (Phædrus.

ignō-|tōs fūl-|līs; nō-|tū ēst-|dēi-|vūi. . . (Phædrus.

Often, moreover, in these familiar compositions, although the verse does contain more than the one final iambus, the others are placed in the spondaic stations :  
e. gr.

. . . . ōdō-|rem quæ jucundum late spargeret. (Phædrus.

Sin au-|tem doc-|tūs il-|lis occurrit labor. . . . (Phædrus.

Pārēs | dum non | sint ves-|træ for-|tū-|dini (Phædrus.

But, although, in these and several other passages, Phædrus lowered his verses as near to the level of prose as he well could do, it consistently with even the semblance of versification, he has not, in a single instance, neglected to terminate the line with an iambus : for, with respect to *Insuperunt* (3, 8), *Cæperunt* (4, 15), and *Abierunt* (4, 19), they cannot be quoted as examples to the contrary, since grammarians admit a systole in such terminations — and, besides, we ought probably to read *Insuper Ant*, *Cæper Ant*, *Abier Int*. — See page 182.

The Trimeter Iambic is sometimes convertible into a dactylic pentameter : e. gr.

Paterna rura bobus exercet suis. (Horace.

*Exercet bobus rura paterna suis.*

Providit ille maximus mundi parens. (Seneca.

*Providit mundi maximus ille parens.*

Paterna puero bella monstrabat senex. (Seneca.

*Monstrabat puero bella paterna senex.*

(No. 23.) — *Scæzon*, or *Choliambus*.

The *Scæzon* or *Choliambus* (same Iambic) is only the Trimeter Iambic (No. 22) with a spondee instead of an iambus for the sixth foot. But, lest the verse should become too lame and heavy if a spondee were admitted into the fifth place also, the poets were generally attentive to have the concluding spondee immediately preceded by an iambus\* — as, in spondaic hexameters, we usually find the fourth foot a dactyl for the same reason. — In every other respect, the *Scæzon* exactly resembles the common Trimeter Iambic, and admits the same variations.

Rēvi-|sītō-|tē, sēd | pūden-|tēr ēt | rārō. (Virgil.

ō quid | sölū-|tis ēst | bēa-|tūs | cūrīs ? (Catullus.

āmēthys-|tīnās-|quē mūlī-|ērūm | vōcāt | vēstēs. (Martial.

Sūffētūs istē, Vārē, quēm prōbe nōstī,

Hōmo ēst vēnūstūs ēt dīcāx ēt ūrbānus,

idēmquē lōngē plūrimōs facit vērsūs.

Pūto ēsse ēgo illi millia aut decem aut plūra

Pēscripta, nēc sic, ūt fyt, in pālīmpsēstō

*Rēlātā* †: chārtæ rēgiæ, nōvī librī,

\* ———. Cavendum est, ne licentiā suetā

Spondeon, aut qui procreantur ex illo,

Dari putemus posse nunc loco quinto;

Ne deprehensæ quatuor simul longæ

Pærum sonoro fine destruant versum;

Nam dactylum paremve quid tibi dicam?

Quum tantum iambus hoc loco probe poni,

Atque nullus rite possit admitti. (Terentianus, de Metr. 687.

† Instead of *Rēlātā*, I conceive that Catullus here wrote *Releta*, from *Releo*, meaning *disfigured with corrections and alterations in the soul*.

Nōvi ūmbilicī, lōrā rūbrā, mēmbra nō  
 Dirēctā plūmbo, et pānīcs omnia sūpita. (Catullus.)

This species of verse is also called the *Hippocratic Trimeter*, from the virulent poet Hippōnax, who invented it. After his example, it was employed in railing and ridicule; for which purposes it was much used by Martial, occasionally also by Catullus, by Virgil in his *Comice*, and by other poets.

The Scazon is sometimes convertible into a dactylic pentameter, and *vice versa*: e. g.

Et esse tristem me meus vetat Pætus. (Martial.)

Et tristem Pætus me meus esse vetat.

Nec tu de tanto crede minora viro. (Pædo.)

Nec tu minora crede de viro tanta.

#### (No. 24).—Saturnian.

The *Saturnian*, if considered as a single verse, is an Iambic Trimeter Hypermeter, but with a violation of the Iambic law, in admitting a spondee into the fourth station, as

copy, or, as we commonly say, *blotted, scored, and interlined*.—Every scholar knows that the particle *RE*, besides denoting *repetition*, means also to *undo* the prior effect of the verb with which it is combined, as we see in Virgil's "*Fixit leges pretio, atque refixit*," and in Terence's use of this self-same verb *Releo*, though in a different acceptance, viz. "*Releui dolia omnia*," Heaut. 3, 1, 51.—To seize Catullus's idea, let us first premise the action of *Leo*, i. e. to *blot out*, or *efface*: then *Releo* will signify to *undo* that *blotting out* or *effacing*—in other words, to *write* the lines *anew*, or to *insert the corrections*. Thus *Releta* will make perfectly good sense in unison with the context; which is more than can be said of *Relata*.

et Nā-|vīo || pōē-|āē || ferunt | Metri-|lōs,  
 Cūm sē-|pō lē-|dēn-|rū, ēē-|sē cōm-|mīnā-|tōs:  
 Dabunt | mālm | Metri-|lōs | Nā-|vīo | pōē-|tā.

(Terentianus.

Terentianus, however, scans it otherwise, in two com-  
 mēts, the first Iambic, the latter Trochaic, thus —

Dabunt | mālm | Metri-|lōs || Nā-|vīo | pōē-|tā.

Probably, indeed, it was intended by the authors for  
 two separate verses, viz. a Catalectic Dimeter Iambic (No.  
 32) and an Ithyphallic (No. 41) thus —

Dabunt | mālm | Metri-|lōs

Nā-|vīo | pōē-|tā —

which division saves all breach of rule, the final syllable of  
 each verse being indifferently long or short.

### (No. 25.) — *Iambic Tetrameter, or Octonarius.*

The *Iambic Tetrameter*, called also *Quadratus*, and,  
 from the number of its feet, *Octonarius*, consists of four  
 measures, or eight feet — properly, all iambi, but subject  
 to the same variations as the *Trimeter Iambic*, No. 22;  
 so that, by prefixing or subjoining one measure to a com-  
 mon *Iambic Trimeter*, we convert it into an *Octonarius*,  
 as here shown in a verse from Horace, *Epod. 16* —

ab hōs-|ribus || vēlūt | prōfū-||git ēx-|sēcra-||tā cī-|vītās.  
 Vēlūt | prōfū-||git ēx-|sēcra-||tā cī-|vītās || ab hōs-|ribus.

Of this metre, often used by the comic writers\*, the  
 following examples will be sufficient.

\* The learned Mr. Dawes, in his *Miscell. Crit.* says — “Hoc genus  
 soli videntur comici, iique non nisi Latini, adhibuisse:” and, although  
 the verse which I quote from an ancient tragic fragment (consisting,

adest | adest || fās | op- | vōlū- | tā sē- | quīs ē- || quē in cō-  
-dō. (Terence. *Andr.*)  
Sānē | pōl is- || tā tē- | mūl- || tā ēt mūl- | ēr ēt || tēmōrē-  
-rā. (Terence.)  
Nūnc hīc | dīx || alīam | vitam ad- || fērt, al- | trīs mō-  
-rēs pōt- | sūlēt. (Terence.)  
Pātrē- | tūr : nām || quā- | fēr- | rēt, a || pātrē- | tēm nōn ||  
-fērrēt | sūm? (Terence.)  
Lēnō | sūm, sū- || tōr, pēr- | dīcēs || nōm- | nā- || ad- ||  
-lēscēn- | tūm. (Terence.)  
illōs | quī dānt, || ēōs | dē- || cēs ; quī | dē- || dūnt, dē-  
-pēris. (Plautus.)  
Nēquid | prōptēr || tuām | fidem || dōcē- | tā pās- || rētūr |  
mālī,  
Cūjūs | nūnc mīse- || rāe apēs | opēs- || quē sūnt | in te ū- ||  
-no ōmnēs | sītā. (Terence.)

(No. 26.) — *Iambic Tetrameter Catalectic.*

The *Tetrameter Catalectic* (called likewise *Hipponactic* from its inventor, Hippōnax) is the Tetrameter or Octonarius, No. 25, deprived of its final syllable. In other words, to the common Trimeter Iambic let us subjoin a foot and half, i. e. an iambus and an odd syllable; and we produce a Hipponactic Tetrameter, as exemplified in the following verse from Horace, *Epod.* 15, 2 —

however, of only two lines) seems to indicate that the early tragedians were not wholly unused to this metre, it is certain that not one example of the kind occurs in the entire collection of tragedies handed down to us under the name of Seneca: nor, from the early tragedians themselves, do I find more than the single distich here noticed.

Stis | et p || sâ Rô | mâ vi || rîbûs | rûit || përit | quë.

In strict propriety, its seven feet ought to be all iambs, as

Reant | tē | pāl | t. hūm | mhi | t. mēum | quōd in || vōlā | sti.  
(*Catullus.*)

But the pure Iambic was rarely used, for the reason alleged in page 227, *namque* that the piece of Catullus from which the preceding example is quoted, though confined to thirteen lines, has only five of that small number pure Iambics; the same variations being admissible here as in the Trimeter and Tetrameter, Nos. 22 and 25; and the comic writers, who sometimes used this species of verse, took as great liberties with it as with those just mentioned — observing, however, to make the seventh foot an iambus.

Deprōn | sâ nâ || vîa in | mârî || vëa | t. tēn || tē vën | tō.  
(*Catullus.*)

Quūm dē | vîa || mülîer | avēs || ostēn | dît os || citān | tēa.  
(*Catullus.*)

Nōn pōs | t. qm sāt || nārā | t. quōs || lādōs | prēbū ||  
vîa in | tū;  
(*Terence.*)

Nōstrā | t. cū || pā | fāc | mūs ūt || mātōs | arpēd ||  
āt cū | se.  
(*Terence.*)

Aristophanes has entire scenes in this metre, which certainly is very light and lively, as appears by those few verses in which modern accent is not made to destroy ancient quantity: for example, the following from his *Plutus*, 288 —

Ὦς ἰδομαι, καὶ τετραμαι, καὶ βουλομαι χορεύειν . . .  
and this of Catullus —

Idemque, Thalle, turbida repacior procella.



(No. 27.) — *Iambic Trimeter Accephala.*

The *Accephala Trimeter* (called also *Archilochian*, from the poet Archilochus, who used it\*) is the common Trimeter Iambic (No. 22) deprived of its first syllable, as the following lines curtailed from Horace,

oc-|cidē-||tū ūs-|quē ūt ūl-||tūmū | ūmū (Epid. 1, 12.  
ō | dēo-||rūm quid-|quid in || celi | regis (Epid. 5, 1.

(No. 28.) — *Iambic Trimeter Catalectic.*

The *Catalectic Trimeter* is the common Trimeter (No. 22) wanting the final syllable: that is to say, it consists of five feet (properly, all iambs) followed by a catalectic syllable, as

Vocā-|tū āt-||quē nōn | vocā-|tū ā-|dī- (Horace.  
Plūs | fidē-||līs in-|nōcēns || pūdr-|eas (Prudentius.

Like the common Trimeter, it admits the spondee into the first and third places, but not into the fifth, which would render the verse too heavy and prosaic.

Trāhūnt-|quē sic-||cās mā-|chīnē || cārī-|tas. (Horace.  
Nōnnūl-|lā quēr-||cū sūnt | cāvā-||ta ēt ūl-|mo. (Prud.

Terentianus prefers to scan this kind of verse as part of an Iambic Trimeter, with three trochees following, thus —

Trāhūnt-|quē sic-||cās || māchī-|nē cā-|rinas —

because the verse to which it is subjoined by Horace (*Solvitur acris hiems, &c.*) terminates with three trochees. The reason is somewhat curious: but the point is of little

\* Terentianus, de Metris, 707.

importance. It is *more* important to observe that it is *not* necessary, (as asserted in a modern proody), to make the *third* foot invariably a spondee: for, although Horace, in the fourth ode of his first book, has ten of these verses, which all *happen* to have a spondee in the third station, yet that is not the case in Od. 2, 18, where he uses the same metre: nor is it the case in Prudentius's Preface to his *Pan. Steph.* or his *Panegy. Petri et Pauli*, which two pieces were evidently written in imitation of these two of Horace.

This species of verse is likewise called *Archilochian*; from the poet Archilochus.

... (No. 29) - **Family Director** ...

The *Dimeter Iambic* consists of two measures, or four feet, properly all iambi; as

Pērūn-xī hōc || rā-sōnem. (Horace.)

But it admits the same variations as the Triumeter \*.

	1	2	3	4
1	55	55	55	55
2	55	55	55	55
3	55	55	55	55
4	55	55	55	55
5	55	55	55	55
6	55	55	55	55
7	55	55	55	55
8	55	55	55	55
9	55	55	55	55
10	55	55	55	55
11	55	55	55	55
12	55	55	55	55
13	55	55	55	55
14	55	55	55	55
15	55	55	55	55
16	55	55	55	55
17	55	55	55	55
18	55	55	55	55
19	55	55	55	55
20	55	55	55	55
21	55	55	55	55
22	55	55	55	55
23	55	55	55	55
24	55	55	55	55
25	55	55	55	55
26	55	55	55	55
27	55	55	55	55
28	55	55	55	55
29	55	55	55	55
30	55	55	55	55
31	55	55	55	55
32	55	55	55	55
33	55	55	55	55
34	55	55	55	55
35	55	55	55	55
36	55	55	55	55
37	55	55	55	55
38	55	55	55	55
39	55	55	55	55
40	55	55	55	55
41	55	55	55	55
42	55	55	55	55
43	55	55	55	55
44	55	55	55	55
45	55	55	55	55
46	55	55	55	55
47	55	55	55	55
48	55	55	55	55
49	55	55	55	55
50	55	55	55	55
51	55	55	55	55
52	55	55	55	55
53	55	55	55	55
54	55	55	55	55
55	55	55	55	55
56	55	55	55	55
57	55	55	55	55
58	55	55	55	55
59	55	55	55	55
60	55	55	55	55
61	55	55	55	55
62	55	55	55	55
63	55	55	55	55
64	55	55	55	55
65	55	55	55	55
66	55	55	55	55
67	55	55	55	55
68	55	55	55	55
69	55	55	55	55
70	55	55	55	55
71	55	55	55	55
72	55	55	55	55
73	55	55	55	55
74	55	55	55	55
75	55	55	55	55
76	55	55	55	55
77	55	55	55	55
78	55	55	55	55
79	55	55	55	55
80	55	55	55	55
81	55	55	55	55
82	55	55	55	55
83	55	55	55	55
84	55	55	55	55
85	55	55	55	55
86	55	55	55	55
87	55	55	55	55

Förtū- -nā nōn || mūtāt gēnus. (Horace.

ast ego victis sim et sero. (Horat.)

\* Horace, however, much more frequently employs a spondee, than any other foot in the third place; which agrees with the practice of the tragic poets in the fifth of the Trimeter, noticed in page 230.

Mortis | repēn- || dēt cōh- | grā. (Prudentius)

Vide- | rē propē- || rāntēs | dūm. (Horace)

Jām mēi- | lā dā || scōpūlīs | sūnt. (Prudentius)

Amīcū- | lā vāgū- || līs blān- | dūla,

Hōspēs | cōmēs- || quē cōr- | pōris,

Quā nūc | āb- || bīs in | lōca,

Pallidū- | lā, rīgī- || dū, nū- | dūla?

Nūc, ūt | solēs, || dābīs | jōcōs. (Adrianus, ap. Spartian.)

Although Horace has not used this metre except in conjunction with verses of a different kind, other authors wrote entire poems in it, as Prudentius (who has Dimeter hymns, each consisting of several hundred lines), St. Ambrose, Pope Damasus, Sedulius, Venantius Honorius Fortunatus, &c. But not one of those writers paid any greater regard to *Synapheia* than Terentianus, whom Mr. Dawes censures for his neglect of it †. — Indeed, I cannot

\* I give this verse as I find it in the Variorum edition of the *Historia Augusta Scriptores*; though I think I have somewhere seen it otherwise, viz.

Pallidū- | lā, rīgī- || gūlā, nū- | dūla —

which some of my readers will probably prefer. — But, if Adrian did intend the idea conveyed by *Rigida*; we may fairly presume, that, as he made all the other epithets diminutives, so, in this case, he wrote *Rigidula*, which the metre will very properly admit; thus —

Pallidū- | lā, rīgī- || dūlā, nū- | dūla.

† “Hic observare libet, licentiam, quā utitur Terentianus iambici dimetri in fine, quatenus scilicet syllabam ibi brevem producit a voce sequenti nequitiam adjutam, poetas Græcos nunquam sibi permittentes. Ab omni enim licentiā iidem temperabant in dimetris (æquetiam dispersi solent) cum anapæsticis tum trochaicis. Nempe dimetri cujuscumque generis continuo carmine per *συναφίαν* decurrunt, usquedum ad veritum catalecticum, quod omne systema claudatur, deventum sit.”  
Miscell. Crit. p. 30.

discover that any *Latin* poet ever regarded it in Iambic Dimeters. Alphi<sup>us</sup> Avitus, for example, is highly commended by Terentianus, as author of several entire volumes of *excellent* Dimeters: and, as Alphi<sup>us</sup> lived near to the Augustan age, we might naturally expect in him greater purity and accuracy than in his later successors: yet he too, equally with the others, disregarded the *Synapheia*, as appears by the following quotation from his very scanty remains —

*Spatiando paulatim trahit*

*Hostilis ad vallilatus* —

for the *H* of *Hostilis* cannot here perform the office of a consonant to lengthen the final syllable of *Trahit*\*.

The liturgy of the church of Rome has several hymns in this metre, as

*Vexilla regis prodeunt* —

attributed by some to St. Ambrose, by others to V. H. Fortunatus.

This species of verse is also called the *Archilochian Dimeter*, from the poet Archilochus who invented it, and used it (as we learn from Terentianus) in those bitter invectives by which he drove the unfortunate Lycambes and his daughter to hang themselves. From an existing fragment of his villanous lampoon, it appears that he employed the Trimeter and Dimeter alternately, as Horace, after his example, has combined them in several of his Epodes — the sixth, for example, where he threatens Cassius with a lecture in the true Archilochian style.

\* Although the aspiration sometimes had the effect of lengthening a preceding short syllable in Greek poetry, I do not find that it ever possessed that power in *Latin*: for, as far as my observation reaches, in every case where such power might be suspected, the effect is equally producible by the *cæsura*, without any additional aid. See pages 15 and 139.

(No. 30.) — *Iambic Dimeter Hypermeter.*

The *Dimeter Hypermeter*, called likewise *Archilochian*, is the Iambic Dimeter (No. 29) with an additional syllable at the end, as

Rēdē-|gīt ād || vērōs | tīmō-||-rēs. (Horace.

ōrnā-|rē pūl-||-vīnār | dēō-||-rum. (Horace.

Horace makes frequent use of this metre in conjunction with the Alcaic (No. 55): and it is worthy of remark that he *always* has the third foot a spondee, unless we except this one verse —

Disiecta non lēvi ruinā (Od. 2, 19, 15) —  
where, however, some MSS. have lēni.

(No. 31.) — *Iambic Dimeter Acephalus.*

The *Acephalous Dimeter* is the Dimeter Iambic, No. 29, wanting the first syllable, as

Nōn | ébūr || nēque aū-|rēum . . . . (Horace.

Dō-|nā cōn-||-scīēn-|-tiā. (Prudentius.

Horace and Prudentius made no variations, but uniformly employed the iambus, in the few lines they have left us in this metre — which, by the way, might be considered as Catalectic Trochaic Dimeters (No. 40), and thus scanned —

Nōn ē-|būr nē-||-que aūrē-|-um . . . .

Dōnā | cōnscī-||-ēntī-|-ā —

But Terentianus (De Metris, 738) expressly calls this species of verse an *Acephalous Dimeter Iambic*.

(No. 32:) — *Iambic Dimeter Catalectic, or Anacreontic.*

The *Catalectic Dimeter*, called also *Dimeter Claudus* — but better known by the name of *Anacreontic*, from the poet Anacreon, whose charming little songs in this metre have for ever ennobled it — is the Dimeter Iambic (No. 29) wanting the final syllable. It consists, properly, of three iambs, and a catalectic syllable, as

ānūs | rēcōc-||-tā vī-|nō,

Trémēn-|tībūs || lābēl-|-lis. (*Petronius.*)

It admits, however, the tribrachys, spondee, and anapæst into the first station, but suffers no variation in the third foot\*.

ὄπῳσᾶ | φερου-|σι ὦ-|λαι. (*Anacreon.*)

Lēx hēc | dāta ēst || cādū-|-cīs,

Dēō | jūbēn-||-tē, mēm-|-brīs,

ūt tēm-|-pērēt || lābō-|-rem

Mēdicā-|-bīlis || vōlūp-|-tās. (*Prudentius.*)

It is to be observed, however, that here are, according to some of the ancients, two different species of verse. Terentianus, in treating of the Catalectic Dimeter Iambic, and quoting examples, has them all beginning with an iambus or spondee. Of those beginning with an anapæst he makes a distinct class, observing (*de Metris*, 1141)

\* I here speak only of what I have observed in *Latin*: for, in the *Greek* Anacreontics, the spondee was sometimes admitted into the third place: witness a long poem of Paulus Silentarius in the *Anthologia*. But, to me, those spondaic lines appear intolerably heavy and prosaic, when compared with the light easy fluency of the others. Anacreon himself has very few of the kind; nor does one occur in the poem of Theocritus on the death of Adonis.

that they were, by some persons, considered as trochaic, and scanned as a pyrrichius and three trochees, thus —

Mēdŷ-|cābŷ-|lis vō-|lūptas.

It is of little consequence whether we consider and scan them as Iambic or Trochaic, where we find an entire poem consisting of such verses, as some of the odes of Anacreon, Sidonius Apollinaris, lib. 9, epist. 13, and Boëthius, 3, 7 — to which let me add a piece in Claudian (Nupt. Hon. Fescen.) where he makes stanzas of three such lines followed by a Choriambic Tetrameter (No. 43) thus —

Age, cuncta nuptiali  
Redimita vere tellus,  
Celebra toros heriles :

Omne nemus cum fluviis, omne canat profundum.

But, where we find the initial anapest promiscuously blended with the initial iambus and spondee — as in many of Anacreon's odes, in Martianus Capella, lib. 9, and Prudentius, Cathemer. 6 — it were preposterous to view some lines as Iambic and others as Trochaic, when we can trace neither design nor regularity in the distribution, and when it evidently appears that the author intended them all for the same metre; though the case might have been different in the chorus to Act 4 of Seneca's *Medea* — it being usual, in tragic choruses, to blend various kinds of verse.

In a fragment of Sappho, some editors give us the lines thus divided, or rather joined —

Γλυκεία mater, οὐτὶ δυνάμαι κρείσσειν τον ἴστον,  
Ποθὺ δαίμνισα καὶ δὸς βραδὶνᾶν δι' Ἀφροδίται.

How they mean such verse to be scanned, particularly the middle portion (τὶ δυνάμαι — δὸς βραδὶνᾶν), I cannot tell. But I conceive that each of those lines was intended

for two separate verses, Catalectic Dimeter Iambics, like those of Anacreon, as in fact they are given by other editors; viz.

Γλυκεῖ-| ἄ-μα-| τέρ, ἦ-| -τι

Δυναῖ-ματ | κρεί-κειν | τὸν ἴ-| -στον;

Πόθῳ | δ᾿ αἰ-| -σά πατ-| -δος

Βεᾷ δ᾿ ἰ-| -νᾶν | δι᾿ ἄ-| -φροδῖ-| -ταν.

Whether Sappho intentionally alternated the initial anapæst with the initial iambus, or whether this was purely the effect of chance, I pretend not to determine.

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(No. 34.) — *Galliambus*.

The *Galliambus* (so denominated from the *Galli*, or priests of Cybele, by whom it was used) consists of a Catalectic Dimeter Iambic (No. 32) beginning with a spondee or anapæst, and followed by another such Dimeter wanting the last syllable;—the catalectic syllable at the end of the first Dimeter being long. Thus—to frame examples, after the manner of Terentianus, from two of the verses quoted under No. 32—we shall have

*Lēx hēc* | *dāta ēst* | *cādū*-| -*cīs* || *lēx hēc* | *dāta ēst* | *cādū*—

*Mēdicū*-| -*bīlis* | *vōlūp*-| -*tās* || *mēdicū*-| -*bīlis* | *vōlūp*—

the cæsure uniformly taking place at the end of the first Dimeter.

The verse, however, admits some variations, viz.

--	--	--	-	--	--	--
---	---	---	---	---	---	---
----	----	----	----	----	----	----

But it is to be observed, that, to render the strains more



-suitable to the voices of those effeminate singers, the anapaest was generally preferred to the spondee in both divisions of the verse, particularly the latter — and that the penultimate foot of the whole line was most commonly a tribrachys. Indeed, in a Galliambic poem of Catullus, containing near a hundred verses, there are only five which have not the tribrachys in that station. — Here follow a few examples from him.

Sūpēr āl-|tā vēc-|tūs ā-|tys || cēlēri | rātē mā-|rīa . . .

ūbī cāpī-|tā Mæ-|nādēs | vī || jāciūnt | hēdērī-|gēræ.

Vīrīdēm | cītūs ād-|it ī-|dām || prōpērān-|tē pēdē | chōrus.

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### TROCHAIC.

*Trochaic* verses bear a near affinity to *Iambic*: for, as single short and long syllables alternately recur in the pure *Iambic* and pure *Trochaic*, the addition or retrenchment of a syllable at the beginning of a pure *Iambic* line renders it pure *Trochaic*, and the addition or retrenchment of a syllable at the beginning of a pure *Trochaic* line renders it pure *Iambic* — with the deficiency (or redundancy) of a syllable, in each case, at the end of the verse.

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### (No. 36.) — *Trochaic Tetrameter Catalectic.*

The *Catalectic Trochaic Tetrameter* (or *Octonarius*) consists of seven feet (properly all trochees) followed by a catalectic syllable, as

ō bē-|ātūs | ōrtūs | illē, || vīrgō | cūm pū-|ērpē-|ra . . . .

(*Prudentius*.)

Jūssūs | ēst īn-|ērmīs | irē: || pūrūs | irē | jūssūs | ēst.

(*Catullus*.)

It is, in fact, only the Iambic Octonarius (No. 25) wanting the first syllable: for, if we prefix a syllable to either of these lines, it becomes Iambic: e. gr.

*Tēr* ō | bēā-|tūs ōr-|tūs īl-|lē, vīr-|gō cūm | pūr-|pēra . . .

And, by cutting off the first foot of the Trochaic, and one long or two short syllables of the second (amounting, in all, to five *Times*) we reduce it to an Iambic Trimeter; No. 22, as, for example —

īnēr-|mīs ī-|rē, pū-|rūs ī-|rē jūs-|sūs ēst.

Consequently we may convert any Trimeter Iambic into a Catalectic Trochaic Octonarius, by prefixing to it an amphimacer — in other words, a long syllable and an iambus, equal to five *Times* — as, to instance in a verse from Horace, Epod. 16 —

*Pātrī*-|ā vėl-|ūt prō-|fūgīt || ēxsē-|crātā | cīvī-|tās.

But the pure Trochaic *very* rarely occurs\*: and this metre admits the spondee into the even places, corresponding with the odd places in the Iambic, as appears by the following verse, first scanned as Trochaic, and then reduced, by defalcation, to an Iambic Trimeter —

Pūlchrī-|ūs mūl-|tō pā-|rārī || quām crē-|ārī | nōbī-|lem.

(*Ausonius*.)

*Mūltō* | pārā-|rī quām | crēā-|rī nō-|bīlem.

\* So rarely, indeed, that it cost me a good deal of time and trouble to find even the *two* examples which I have quoted: and I venture to say that it would not be easy to find a third.

It also allows the solution of the trochee into a tribrachys, in every station except the seventh \*.

*Dānāi-|dēs, cō-|itē: | vēstrās || hīc dī-|ēs quā-|rit mā-|nūs.*

(*Seneca.*

*Estō | plācīdūs, | ēt quī-|ētīs || Mānī-|būs sē-|dēm fō-|vē.*

(*Ausonius.*

*Itē, | nymphæ: | pōsūit | ārmā, || fērī-|ātūs | ēst ā-|mor.*

(*Catullus.*

*Nēc pō-|tēst dī-|phthōngūs | dīttēr || ē dū-|ābūs | lītē-|ris...*

(*Terentianus.*

*Et chī-|lībīs āt-|trīā | cōllā || grāvībūs | āmbīt | cīrcū-|līs.*

(*Prudentius.*

*Vēl sē-|quēntēm | quā prī-|ōris || sēpē | sīmīlis | ēdī-|tur.*

(*Terentianus.*

It further admits (as is the case in Iambics) the solution of the spondee into a dactyl or anapest: but the dactyl so rarely occurs in the fourth place, that I have not been able to find more than the one very awkward example which I here quote; whereas the anapest frequently occupies that station.

*Fāctā | nōs, ētī-|ām prō-|bātā, || pāngī-|mūs mī-|rācū-|la.*

(*Prudentius.*

*Antē | vōcā-|lēs lō-|cātūr, ūt || īn-|quēntī | sŷllā-|bā...*

(*Terentianus.*

*Nēc Sā-|lūs nō-|bīs sā-|lūtī || jam ēssē, | sī cūpī-|āt, pō-|*

*tēst.*

(*Plautus.*

\* It is to be observed, however, that the tribrachys very rarely occurs in the sixth place. Indeed I do not believe, that, in addition to the example which I quote, the whole *Corpus Poëtarum* can furnish another, except perhaps from a comic writer.

Æo-|-licūs ū-|-sūs rē-|-fōrmāt, || ēt ū-|-gāmmōn | præst-|-cit.  
(*Terentianus.*)

Bis tī-|-br̄vō-|-cālīs || eādēm || præbēt | ūsūm | cōnsō-|-nā.  
(*Terentianus.*)

Rūrā | fēcūn-|-dāt vō-|-lūptās-|- || rūrā | *Venerēm* | sēnt-|-ūnt.  
(*Catullus.*)

Notwithstanding any or all of these variations, the verse is still reducible to Iambic metre, by retrenching five Times at the beginning.

This metre was much used in hymns, for which indeed it is well calculated — being grand and sonorous, as we may occasionally perceive, when we happen to meet with a verse which we can read without suffering our English accent to destroy the quantity : e. gr.

Mācte, iudex mortuorum, || mācte, rex viventium. (*Prud.*)  
Scānde cōeli tēpla, vīrgo, || digna tanto fœdere. (*Id. Capet.*)  
Solve vocem, mēns, sonōram ; || solve līnguam mōbilem.

(*Prudentius.*)

Ecce, Cæsar nūc triūmphat, || quī subēgit Gāllias.

(*Milites, ap. Sueton.*)

Rōmulæas ipsa fēcit || cūm Sabinis nūptias. (*Catullus.*)

Tērra, cōelum, fōssa pōnti, || trīna rērum māchīna. (*Prudent.*)

Mēmbra pānnis involūta || vīrgo mātēr alligat. (*V. H. Fort.*)

It was also used in tragedy : but the whole collection of Roman tragedies which have reached our times, does not contain more than twenty-two lines of the kind — and these not in choruses — viz. twelve in the fourth act of the *Medea*, and ten in the second of the *Œdipus*. — Terentianus found it convenient for didactic composition — having employed nearly nine hundred of these Trochaics in his treatises on *Syllables* and *Feet*.

The scale is as follows —

1	2	3	4	5	6	7	
-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-

But the comic writers took equal liberties with this as with the Iambic, introducing the spondee and its equivalents into the Trochaic places \*.

In all the examples above quoted, the *caesura* (as the reader may have observed) uniformly takes place at the termination of the fourth foot (corresponding with the fifth semifoot in the Trimeter Iambic — See page 227) thus dividing the verse into a complete dimeter and a catalectic dimeter. This division was invariably observed, and was calculated, no doubt, to suit the convenience of the choir — the one side singing the complete dimeter, the other the catalectic. The circumstance, however, has been productive of error on the part of copyists and editors, who have, in many cases, given the verses actually divided, each into two lines, thus —

Scripta sunt caelo duorum

Martyrum vocabula,

Aureis quæ Christus illic

Adnotavit literis —

in which form the Trochaic hymns of Prudentius are exhibited in the *Corpus Poëtarum*.

\* In some very few instances in serious composition, I have observed that a stray spondee (and, in one or two cases, an equivalent dactyl) had crept into a trochaic station; but, considering these as unlicensed encroachments both on Trochaic and Iambic ground, I have not thought proper to notice them in the scale.

(No. 37.) — *Sapphic.*

The *Sapphic* verse \* (so denominated from the poetess Sappho, who invented it) consists of five feet, viz. a trochee, a spondee, a dactyl, and two more trochees, as  
 Dēfū-|it sāx-|is āgē-|tātis |hūmōr. (*Horace.*)

But Sappho, and (after her example) Catullus, sometimes made the second foot a trochee, as

Παι Δι-|ός δό-|λοπλοκς, λίσσομαι σι. (*Sappho.*)

Pauca | nūnti-|ate meæ puellæ. (*Catullus.*)

In this, however, she was not even once imitated by Horace, who improved upon her invention, and has, in most cases, (though not in all) happily surpassed Sappho herself in the melodious suavity and soft easy fluency of his lines. Without a single exception, he invariably adheres

\* It may justly be deemed a singular and unaccountable circumstance, that Terentianus, who more than once mentions Sappho in terms of high encomium ("doctissima Sappho"—"præclara poetria, Sappho"), and who notices other kinds of verse invented by her—should never once in his whole book make the slightest mention of this species, by far the most elegant of her creation; though he particularises every other form of verse, of which he could find even a single example in Latin. To add to our surprise, we have not from his pen a single *Sapphic* line, though he evidently displays an ambition to prove that he could compose in every known metre, without exception. From these considerations, I to a certainty conclude that Terentianus's work has not come down to us perfect, but that it has been mutilated of at least so much as related to the *Sapphic*: for it is utterly incredible that he could have overlooked it, especially as he was well acquainted with the works of Horace, and distinctly notices that lyric's adoption and combination of various kinds of metre.

to that form of the Sapphic which has the second foot a spondee.

Of three such verses, with the addition of one Adonic (No. 13), Sappho composed her strophe or stanza; in which practice she was followed by Catullus, Horace, and others — thus.

Intē-|gēr vī-|tā, scēlē-|rīsquē | pūrus,

Nōn ē-|gēt Maū-|rī jācū-|tis nēc | ārcu,

Nēc vē-|nēnā-|tis grāvī-|dā sā-|gitis,

Fūscē, phā-|rētrā. (Horace.

But sometimes the Adonic was irregularly subjoined to any indefinite number of Sapphics, without regard to uniformity in the distribution, as in the choruses of Seneca's *Thyestes*, Act 3, *Hercules Œtæus*, Act 4, and *Hercules Furens*, Act 3. On other occasions, the Sapphics were continued in un-interrupted succession, terminating as they had begun, without the addition of an Adonic even at the end, as in *Boëthius*, 2, 6, and *Seneca's Troas*, Act 4.

It greatly conduces to the sweetness and harmony of the Sapphic verse to make the *cæsura* at the fifth semifoot, as above marked in the stanza quoted from Horace. The effect will be more strikingly perceptible on a comparison of those lines with the following, in which that nicety was disregarded —

Qui, sedens adversus, identidem te . . . . . } (Catullus.  
Seu Sacas, sagittiferosque Parthos . . . . . }

Quindecim Diana preces virorum . . . . . }  
Liberum munivit iter, daturus . . . . . } (Horace.  
Hæc Joyem sentire, Deosque cunctos . . . . }

The beauty of the Sapphic metre will be sensibly felt by every reader of the following lines, in which our English accent happens not to clash with the quantity —

Díve, quem próles Niobæa mágnæ

Víndicem línguæ, Tityósque ráptor . . . . (*Horace.*

Cæsarís vísens moniménta mágni. (*Catullus.*

. . . . Sápphico suádet moduláta vérsu. (*Ausonius.*

Spónte conféctos tenuémus ártus. (*Prudentius.*

There is one feature prominently conspicuous in the Sapphic form of versification — I mean the division of a word between two lines. — In other species of Latin *verse* (for I except the Ionics by *Synapheia*, as well as the Greek anapestics) we see, at most, a redundant syllable at the end of one line absorbed by a vowel at the beginning of the next, as noticed under “*Synalæphe*,” “*Ecthlipsis*,” and “*Synapheia*,” in pages 161, 162, and 189 — or a compound word divided into its constituent parts, each having its own distinct meaning, as, in Horace,

. . . . . *unum-*

*-quodque* caput — (*Epist.* 2, 2, 188 —

. . . . . *quid inter-*

*-est*, in matronâ . . . . (*Sat.* 1, 2, 62 —

and so in every other case which has fallen under my observation. But, in the Sapphic, we see *simple* words divided into parts, separately void of all meaning, as

Gallicum Rhenum, horribiles et *ulti-*

*-mosque* Britannos. (*Catullus*, 11, 12.

. . . . . *sinistrâ*

Labitur ripâ, Jove non probante, *ux-*

*-orius* amnis. (*Horace*, *Od.* 1, 2, 19.



. . . . non gemmis neque purpurâ ve-  
-nale, nec auro. (*Horace, Od. 2, 16, 7.*

These divisions \* are made after the example of Sappho herself, who has three such within the short compass of eleven stanzas remaining to us from her pen, viz.

. . . . . ΑΙΘΕ-

-ΡΟΣ δια μέσσω —

. . . . . ἄδυ ΦΩΝΟΙ-

-ΣΑΣ ὑπαινους —

. . . . . BOMBET-

-ΣΙΝ ὃ ἀκοαι μοι —

and it is remarkable that such division occurs only between the third Sapphic and the concluding Adonic †. Now, if there were not some peculiarity in the nature of these two lines, which the two preceding Sapphics do not possess, we might reasonably expect to see the practice of dividing words equally adopted in the anterior part of the stanza; which, however, is not the case. And let me add, that, if the division of words (other than *compounds*, as above

\* I lay no stress on *Inter-lunia*, *Od. 1, 25, 11*, *Elidere*, *Od. 3, 27, 59*, *Nigroque Invidet*, *Od. 4, 2, 23*, or *Omnium Ilia*, in *Catullus, 11, 19*, because these may be considered as not extraordinary cases, being only such as we occasionally see in other species of verse.

† With respect to *Numero beatorum Eximii*, (*Horace, Od. 2, 2, 18*) it presents nothing more than a common elision of a supernumerary final syllable, as in Virgil's *Tecta Latinorum Ardua*, *Æn. 7, 160*: and, in that other passage (*Od. 4, 2, 1*) —

Pindarum quisquis studet æmulari,

*Iule* —

there exists no greater necessity for making three syllables of *Iulus* or *Julus*, than for making four of *Julius* or *Fulius*, in *Epist. 1, 3, 1*.

noticed) had been allowable, there was no necessity for Ovid to make such lamentation respecting the difficulty of versifying the name of his friend *Tūtīcānūs*\*, since he might so easily have cut the name in two, placing *Tūtī-* at the end of one line, and *-cānē* at the beginning of the next; which, however, he declares himself *ashamed* to do, even in a familiar epistle. In short, the cause of that seeming peculiarity in the Sapphic appears to me to be simply this — that neither Sappho nor Catullus nor Horace ever intended the stanza to consist of four separate verses, but wrote it as three, viz. two five-foot Sapphics, and one of seven feet (the fifth foot of the long verse being indiscriminately either a spondee or a trochee) thus —

*Ilīæ dum se nimium querenti*

*Jactat ultorem, vagus et sinistra*

*Labitur ripā, Jove non probante, uxorius amnis.*

The Sapphic verse may, in some cases, be converted into a Phalæcian (No. 38) or an Alcaic (No. 55) as the reader will see under "*Phalæcian*."

\* Quominus in nostris ponaris, amice, libellis,

Nominis efficitur conditione tui . . . .

Lex pedis officio naturaque nominis obstant ;

Quaque meos adeas, est via nulla, modos.

Nam padet in *geminos ita nomen findere versus*,

Desinat ut prior hoc, incipiatque minor.

Et pudeat, si te, quā syllaba parte moratur,

Arctius appellem, *Tūtīcānum*que vocem.

Nec potes in versum *Tūtīcāni* more venire,

Fiat ut e longā syllaba prima brevis ;

As t producat, quæ nunc correptius exit,

Et sit perfectā longa secunda morā.

Hic ego si vitis ausim corrumpere nomen,

Ridear, et merito pectus habere neger. (*Pont.* 4, 12.

(No. 38.) — *Phalæcian.*

The *Phalæcian* verse (denominated from the poet *Phalæcius*\*) consists of five feet, viz. a spondee, a dactyl, and three trochees, as

Nūn ēst | vivēre, | sēd vā-|lēre, | vītā. (*Martial.*

illic | Sāxōnā | cōrū-|lūm vī-|dēbīs. (*Sidon. Apollinaris.*

Hōe jū-|vit, jūvāt, | ēt dī-|ū jū-|vābīt. (*Petronius.*

Sometimes the first foot was made an iambus or a trochee, as

āmi-|cōs mēdī-|cōsquē | cōnvō-|cātē. (*Catullus.*

Tōtā | millīā | mē dē-|cēm pō-|pōscīt. (*Catullus.*

But that liberty was very rarely taken by the poets posterior to Catullus. In Statius, for instance, not a single example of it occurs in upwards of four hundred and fifty lines — in Prudentius, not one in above two hundred and sixty — not one in Ausonius — not one in Martial, who has more than two thousand verses in this metre: and Sidonius Apollinaris, in upwards of twelve hundred *Phalæcians*, has not above two that can be *proved*: and these are in proper names. — I have thought necessary to be thus particular, for the sake of removing any doubt which might be entertained respecting the quantity of certain words, for which *Phalæcian* lines are quoted as authorities in different parts of this work.

Catullus has, in some instances, spoiled the elegance and harmony of this measure by introducing a heavy spondee into the second place: e. gr.

Te cam-|pō quā-|sivimus minore.

Et mul-|tīs lūn-|guoribus peresus.

\* So Terentianus writes the name. (See under No. 42.)

But his example was not imitated by his more polished successors.

The Phalæcian is frequently called *Hendecasyllabic* (or verse of *eleven syllables*): but that name does not exclusively belong to it, since there are other species of verse to which it is equally applicable — as, for instance, the Sapphic (No. 37) and the Alcaic (No. 55) which not only contain the like number of syllables, but also in like proportion of long to short, so that the same words sometimes may, in different positions, become either a Phalæcian, a Sapphic, or an Alcaic: ex. gr.

*Phal.*) Sūmmūm | nēc mētū-|ās dī-|ēm, nēc | ōptes.

(*Martial.*

*Sapph.*) Nēc dī-|ēm sūm-|mūm mētū-|ās, nēc | ōptes.

*Alc.*) Sūmmūm | nēc ōp-|tēs || nēc mētūās | dīem.

and in like manner the following —

Nūllī | tē faci-|ās nī-|mīs sō-| dālem.

(*Martial.*

Quōd nūl-|lī cālī-|cēm tū-|ūm prō-|pīnās.

(*Martial.*

(No. 39.) — *Trochaic Dimeter.*

The *Trochaic Dimeter* consists of four feet, properly all trochees, as

Nōn fā-|cīt quōd | ōptāt | īpsē. (*Boëthius.*

But, like the Catalectic Tetrameter (No. 36), which admits the spondee into the even places, the Dimeter admits it into the second station: e. gr.

ōrē | tōrvō | cōmmī-|nāntēs. (*Boëthius.*

In many instances, where authors never intended it, copyists and editors have presented us with the appearance of *Trochaic Dimeters*, by dividing the Catalectic Tetrameter

into two short lines, as noticed in page 250. But that is not the case in Boëthius (4, 2), where the Trochaic Dimeter was actually intended, and is alternated with the Choriambic, No. 48, thus —

Quōs vi-|dēs spē-|dēre | cēlaō  
 Sōlī | cūlmīnē rē-|gēs,  
 Pūrpū-|rā clā-|rōs nī-|tēntē,  
 Sēptōs | trīstībūs ā-|mīs, &c.

Terentianus (de Metr. 1141) mentions another kind of Trochaic Dimeter, consisting of a pyrrichius and three trochees, as

Dēūs | ēx Dē-|ō pār-|ēnnīs. (*Prudentius.*)

But I have shown, in page 243, that this is only a varied form of the Anacreontic, or Catalectic Dimeter Iambic, No. 32, to be thus scanned —

Dēūs ēx | Dēō | pārēn-|nīs.

---

(No. 40.) — *Trochaic Dimeter Catalectic.*

The *Catalectic Dimeter Trochaic* (if such verse was ever intended) consists of three feet, properly all trochees, and a catalectic syllable, as

Nōn é-|būr nē-|que aūrē-|um . . . (*Horace.*)

Dōnā | cōnscī-|ēntī-|æ. (*Prudentius.*)

In fact it is precisely the same as the Acephalous Dimeter Iambic (No. 31), only differently scanned; for which reason, I here quote, as examples, the same lines which I have already given, as Iambics, in No. 31\*.

\* It is of no consequence, whether they be considered as Iambics or Trochaics; so close is the affinity between the two classes; the Trochaic being, in reality, only acephalous Iambic, as shown in pages 246 and 247.

In the second station, it admits the spondee, the dactyl — and likewise, I presume, the equivalent anapæst, though I do not find an example of the latter.

Lēnīs | āc mēdī-|cūm flū-|ēns

Aūrā, | nēc vēr-|gēns lū-|tus.

Dūcāt | intrēpi-|dām rā-|tem :

Tūtā | mē mēdī-|ā vē-|bat

Vitā | dēcūr-|rēns vī-|ā. (*Seneca, Œdip.* 887.)

These lines may all be scanned as Iambic: and those which have the dactyl, might be considered as Choriambic, No. 46, did they not occur in a chorus where there is not any mixture of different metres, such as we frequently find in those productions.

(No. 41.) — *Phallic*, or *Ithyphallic*.

The *Phallic* or *Ithyphallic* verse consists of three trochees, as

Bācchē | Bācchē | Bācchē. (*Terentianus.*)

In this metre, though mentioned by Terentianus as well known, I do not find that there now exists any composition in Latin, unless perhaps the Archilochian (No. 56), which is a very long line indeed, was intended for two verses, viz. a Dactylic Tetrameter *a priore* (No. 6) and an *Ithyphallic*, thus —

Sōlvitūr | ācrīs hī-|ēms grā-|tā vīcē

Vērīs | ēt Fā-|vōni. (*Horace.*)

To this idea, however, there is an objection, which see under No. 56.

## CHORIAMBIC.

*Choriambic* verses are so denominated from the foot (or measure) which predominates in them, viz. the choriambus, compounded of a choree (or trochee) and an iambus, as *Tāntālīdā*.

### (No. 42.) *Choriambic Pentameter.*

The *Choriambic Pentameter* consists of a spondee, three choriambi, and an iambus, as

Tū nē | quāsiēris, | scirē nēfās, | quēm mīhī, quēm | tibi...

(*Horace.*)

Nullām, | Vārē, sācrā | vitē priūs. | sēvēris ā-|bōrem.

(*Horace.*)

Alphē-|ne immēmōr, āt-|que ūnānīmīs | fālsē sōdā-|lībūs.

(*Catullus.*)

In this metre Theocritus wrote his twenty-eighth Idyl —

Γλαῦκας, | ᾧ φίλῆϊ-|ς ἁλᾶκᾶτᾶ, | δαῖον ᾗδᾶ-|νᾶας.

### (No. 43.) — *Choriambic Tetrameter.*

This species of verse consists of three choriambi, and a Bacchius (i. e. an iambus and a long syllable) as

Jānē pātēr, | Jānē tūēns, | divē bicēps, | bīfōrmīs.

(*Septimius Serenus.*)

Tū bēnē sī | Quid faciās, | nōn mēmīnis-|sē fās ēst. (*Auson.*)

ōmnē nēmūs | cūm flūvīs, | ōmnē cānāt | prōfūndum\*.

(*Claudian.*

Fūmīdā quīd | tūrīcrēmīs | ārā pārēt | fāvillīs. (*Mart. Cap.*

But it admitted variations; each of the three choriambi being changeable to other feet of equal time: e. gr.

Cūi rēsērā-|tā mūgiūnt | aūrēā clau-|strā mundi, (*Serenus.*

Tibī vētūs ā-|rā cūlūt ābō-|rīgīnēō | sēcēllō. (*Serenus.*

This metre was called *Phalæcian*, from the poet *Phalæcius*, who used it in some of his compositions †.

Horace made an alteration, but certainly not an improvement, in this form of verse, by substituting a *spoondee*, instead of the *iambus*, in the first measure, viz.

... Tē deōs ō-|rō, Sībārīn | cūr prōpērēs | āmāndō....

(*Od.* 1, 8.

for this I conceive him to have intended as a single verse.

If divided into two lines, making with the preceding verse a stanza of three, as we see it in some editions, thus—

Lydia, dic, per omnes

Te deos oro, Sybārin

Cur properes amando....

the third line will be a *Choriambic Dimeter* (No. 49) like the first. But this, by the way, is a combination unprecedented in Horace, who has not in any instance made a stanza of two verses of the same kind, with one of a different species interposed; but who, in twelve other odes, uses a short *Choriambic* followed by a longer. — With re-

\* In the common editions of *Claudian*, this verse, and eight others of the same kind, accompanying it, (*Nupt. Hon. et Mar. Fescenn.*) are improperly divided, each into two lines (Nos. 50 and 49) thus—

Omne nemus cum fluvīs,

Omne canat profundum.

† Hoc *Cereri* metro cantasse *Phalæcius* hymnos

Dicitur; hinc metron dixere *Phalæcion* istud. (*Terentianus, Metr.* 163.



spect to the second line, *Te deos*, &c. if given as a Choriambic, it is one of mongrel kind — having the penultima and antepenultima both short; which is not the case in any of the legitimate species of Choriambics. — Treating of the Tetrameter which is the subject of this section, Terentianus observes, “*Nec enim claudit choriambus honeste.*” (*De Metr.* 162) — Whatever may have been the ground of this objection to a final choriambus in the Tetrameter, the ancients appear to have entertained an equal aversion to it in all the other forms of Choriambic metre, not one of which terminates with a choriambus. Lest, therefore, the division of Horace's line should produce a monster unknown to ancient Rome, let us be content to read it as a single verse —

... *Te deos oro, Sybarin cur properes amando* ...

holding ourselves at liberty to consider it as a *lame* Choriambic Tetrameter.

(No. 44.) — *Asclepiadic Tetrameter.*

The *Asclepiadic Tetrameter* (so called from the poet *Asclepiades*) consists of a spondee, two choriambi, and an iambus, as

*Mæcē-| -nās ātāvīs || ēdītē rē-| -gibus.* (*Horace.*

*Nōn il-| -lūm pōtērānt || figērē cūs-| -pidēs.* (*Seneca.*

*Hōstīs | dirūs ādēst || cūm dūcē pēr-| -fidō.* (*Prudentius.*

Such is the form invariably observed by Horace — by Seneca, in near two hundred lines — and by Prudentius, in above two hundred and fifty. — Sometimes, however, though very rarely, the first foot was made a dactyl, as

... *Effūgī-| -um, et miseros libera mors vocet.* (*Seneca.*

*\*-| -nūm genitor regna movens Deūm.* (*Mart. Capella.*

and, if the text be correct (which is rather doubtful) Martianus Capella has, in three instances, made the second foot a Molossus (- - -).

The *cæsura* takes place at the end of the first choriambus; which circumstance facilitates the scansion of this metre as a Dactylic Pentameter wanting the last syllable, thus —

Mācē-|nās ātā-|vis | ēdītē | rēgībūs —

and we learn from Terentianus that many of his contemporaries were accustomed so to scan it; though he himself condemns the practice.

(No. 45.) — *Visēbāt gēlīdē sīdērā brūmā.* (*Boëthius.*

I should be inclined to consider this and all similar verses as Choriambic, and to scan them as *Catalectic Tetrameters*, thus —

Visē-|bāt gēlīdē | sīdērā brū-|-mā —

were I not prevented by considerations which I have explained in No. 5 B, where I have classed this metre as Dactylic, under the title of "*Phalæcian Pentameter.*"

(No. 46.) — *Choriambic Trimeter, or Glyconic.*

The *Glyconic* verse (so called from the poet *Glyco*) consists of a spondee, a choriambus, and an iambus, as

Sic tē | divā pōtēns | Cypri . . . (*Horace.*

But the first foot was sometimes varied to an iambus or a trochee: e. gr.

Bōnīs | crēdē fūgā-|-cībūs. (*Boëthius.*

Vītīs | implicāt ār-|-bōrēs. (*Catullus.*

Horace, however, who was very fond of the Glyconic, and has often employed it, invariably adheres to the spondee, except in one solitary instance, viz.

.... *Ignis* | *Iliacas domos.* (*Od.* 1, 15, 36.

This species of verse, when it has a spondee in the first place, might be scanned as a Dactylic Trimeter. See No. 11.

The Glyconic verse, followed by a Pherecratic (No. 48), produces what is called the Priapean (No. 3), as will appear on thus dividing a Priapean of Catullus —

ō cō-|lōnŷā, quæ | cūpis  
Pōntē | lūdérē lōn-|gō —

or thus joining two of his Choriambics — a Glyconic and a Pherecratic — with which combination he closes each strophe or stanza in his two choriambic odes.

*Dūx* bō-|næ. *Venē* |rīs, bōnī || cōnjū-|gātōr ā-|-mōris.

By a similar junction of each distich into a single line, the following unmanly effusion of Mæcenas — given to us, and undoubtedly intended by him, as Choriambic — may be read as Priapean. — By the way, this fragment is the only specimen I recollect to have seen of alternate Glyconics and Pherecratics continued in regular succession — except in what are called Priapeans; to which class some of my readers may probably choose to refer these lines of Mæcenas.

*Dēbīlēm* fāctō mānū,

*Dēbīlēm* pēdē, cōxā:

*Tūbēr* ādstrūē gībberum:

*Lūbricōs* quātē dēntēs:

*Vitā* dūm sup̄erēst, bēne ēst.

*Hānc* mīhī, vėl ācūtā,

*Sī* dās, sūstīnēō crūcem... (*ap. Senecam, Epist.* 101.

See "*Priapean*," (No. 3.)

(No. 47.) . . . . . *Tē dēs ōtā, Sphārin.*—a spurious metre, produced by the improper division of Horace's lame Tetrameter into two lines. See No. 43, page 261.

(No. 48.) — *Choriambic Trimeter Catalectic, or Pherecratic.*

The *Pherecratic* verse (so called from the poet Pherecrates) is the Glyconic (No. 46) deprived of its final syllable. It consists of a spondee, a choriambus, and a catalectic syllable, as

. . . . . *Grātō | Pŷrrhā sub ān-|trō.* (*Horace.*)

and, when thus composed, it might be scanned as a Dactylic Trimeter. See No. 11.

But the first foot was sometimes a trochee or anapest, rarely an iambus.

*Tectā | frūgibūs ēx-|plēs.* (*Catullus.*)

*Dōmīnīs | prēssūs īnī-|quīs.* (*Boëthius.*)

*Pūel-|læquē cānū-|pūs.* (*Catullus.*)

Anacreon, in a short *Pherecratic* ode,

*Αἰ Μοῦσαι τοῦ Ἐπῶτα* —

the only one of the kind which we have from his pen — uses the spondee alone in the first place; though the anapest likewise occurs in some *Pherecratic* lines which we see occasionally interspersed in some other of his pieces. — Horace, who has employed this metre in six of his odes, uniformly makes the first foot a spondee. — His friend Mæcenas was more partial to the trochee, as appears by the few lines of his composition quoted in the preceding page. — Martianus Capella preferred the spondee: e. gr.

*Tēmnit* noctis honorem:  
*Præfert* antra subulci:  
*Dūrd* ēt rupe quiescit;  
*Et, pōst* regna Tonantis,  
*Strāmēn* dulcius herbarum est. (*Lib. 9.*

The Pherecratic, subjoined to the Glyconic (No. 46), produces what is commonly called the *Priapean* (No. 3), as I have shown under "*Priapean*" and "*Glyconic*."

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(No. 49.) — *Choriambic Dimeter.*

The *Choriambic Dimeter* consists of a *choriambus* and a *Bacchius*, as

*Lydā, dic, | pēr ōmnēs . . . .* (*Horace.*

I cannot find a single Latin line in this metre, except the one here quoted, with seven others accompanying it in the same ode, and a dozen in Terentianus. But the appearance of it, as

*ōmnē cānāt | prōfūdūm —*

is produced in some editions by an improper division of the *Choriambic Tetrameter*, No. 43, into two lines. See No. 43, page 261.

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(No. 50.) — *ōmnē nēmūs | cūm fluvīs* — a spurious metre, produced by the improper division (just noticed) of the *Choriambic Tetrameter*, No. 43, into two lines. See No. 43, page 261.

# IONIC.

*Ionic* verses are of two kinds, the *Ionic a majore* and the *Ionic a minore*, called likewise *Ionicus Major* and *Ionicus Minor*, and so denominated from the feet or measures, of which they are respectively composed.

(No. 51.) — *Ionic a Majore*, or *Sotadic*.

The *Ionic a majore* (called *Sotadic* from the poet Sotades, who wrote much in this metre) is composed of that foot or measure called the *Ionic a majore*, which consists of a spondee and a pyrrichius, as *cōnvērtimūs*.

The verse contains three of these measures, and a half\*, that is to say, three times the *Ionic a majore*, with a spondee added at the end of the line, for the sake of a more full and pleasing sound † — thus,

Vōcālīā | quēdām mēmō-|rānt, cōnsōnā | quēdam.

(*Terentianus*.)

Quūm prīmā brē-|vīs, lōngā dē-|īn, tērtiā | lōnga.

(*Terentianus*.)

Thus constituted, the verse is a kind of choriambic, as will appear by the following division —

\* Metron pedibus namque tribus semipedem aptat.

(*Terentianus, de Metris, 356.*)

Spondeus erit terminus hujus tibi versūs. (*Ibid. 370.*)

† *Ἀπομυζοντες* autem brevior quod est secundis,

Versus male ne desinat, adhibentur in imo,

Quas prima pedis portio longas habet ambas.

Ita versus erit de tribus, et semipede uno.

(*Terentianus, de Ped. 168.*)

Quum | primā brevīs | lōngā dēin | tērtiā lōn-|ga —

and, by the addition of another syllable at each end, it would become a Choriambic Pentameter (No. 42), like Horace's

Tū nē | quāsi lēris, | scīrē nēfās, | quēm mīhi, quēm | tibi...

Nām quūm | primā brevīs, | lōngā dēin, | tērtiā lōn-|  
-gā fit.

But the verse admitted several variations in the three Ionic feet. One, in particular, seemed to be a favorite with the writers in this metre, as tending to give greater softness and harmony to the otherwise stiff and monotonous line, viz. the change of the third measure to a ditrochee, as

Ter corripu-|i terribi-|lēm mǎnū bī-|pennem. (*Petronius.*

Has cum gemi-|nā compe de | dēdicāt cā-|tenas,

Saturne, ti-|bī Zoīlus, | ānnūlōs prī-|ores. (*Martial.*

The same variation also took place in the other two Ionic feet or measures, as

αὐ δὲ σάφρο-|νης, τοῦτο δὲ αὖ δαρον ὑπαρχει. (*Sotades.*

Alter sonus | atquē tēmpō-|rum nota variata. (*Terentianus.*

It is worthy of remark, however, that, in enumerating the trochees which this verse will admit, Terentianus does not at all notice the *first* foot or measure, as alterable to a ditrochee; and indeed, in about three hundred Sotadics of his own, he has only one example of a ditrochee in the first place, viz. de Lit. 96 —

Solā cōnō-|mans ipsa fit, ut prius notāsti —

unless perhaps we should find another in the following verse (de Literis, 195) — for it may be scanned in two different ways —

Sic Pātrōclōn. | olim Hectoreā manu pertesse — or

Sic Pātrōclōn | olim, &c.

But the example of Sotades is sufficient authority for the initial ditrochee.

By a further variation, *either* of the long syllables in each of the three Ionic measures might be resolved into two short; which resolution was considered as an improvement\*: but it does not appear that *both* the long syllables were ever thus resolved at the same time.

*Pēdē tēnditē*, | *cursum addite, convolute plantā.* (*Petron.*

*Cæciliūs ē*-| *rit consimilis pedis figura.* (*Terentianus.*

*Solet integer* | *ānāpæstūs ēt* | *in fine locari.* (*Terentianus.*

*Hunc effici*-| *ēt, Minūciūs* | *ut quis vocitetur.* (*Terentianus.*

*Catalexis enim dicitur* | *ēā clāūsulā* | *versūs.* (*Terentianus.*

*Ferrum timui, quod trepi*-| *dō mālē dābāt* | *usum.* (*Petron.*

The scheme of the *Ionic a majore* will therefore be as follows —

1	2	3	4
— — — —	— — — —	— — — —	— —
— — — —	— — — —	— — — —	— —
— — — —	— — — —	— — — —	— —
— — — —	— — — —	— — — —	— —

But, the *Ionic a majore* not being (like the *Ionic a minore*) subject to the laws of *synapheia*, the final syllable (as in the hexameter, &c.) may be short, without a course of consonants to make it long, or may terminate in a vowel or *M* un-elided before a vowel at the beginning of the next line — as we see by numerous examples in Terentianus, and a few likewise in a fragment of eight lines from the pen of Sotades, which is found in the *Poëta Minores Græci*, page 497.

\* Nam quo fuerint crebrius hi pedes minuti,

Vibrare sonum versiculos magis videmus, (*Terentian. de Metr.* 334.



(No. 52.) — *Ionic a Minore* \*.

The *Ionic a minore* is entirely composed of that foot or measure called the *Ionic a minore*, which consists of a pyrrichius and a spondee, as *Dōcūssēnt*. It is not confined to any particular number of feet or measures †, but may (like the Anapæstics, No. 14) be extended to any length, provided only, that, with due attention to *synapheia*, the final syllable of the spondee in each measure be either naturally long, or made long by the concurrence of consonants ‡ — and that each sentence or period terminate

\* The Dauphin editor of Horace gives the name of *Sotadic* to the *Ionic a minore*: but I do not see upon what authority; for it does not appear that Sotades ever wrote in this metre. His favorite measure was the *Ionic a majore*: and the near affinity of the two Ionics probably gave rise to the error.

† Terentianus (De Ped. 152) says —

Απ' ἱλασσοτος αὐτὴν οὐκ ἴδιδεον,  
In nomine sic est " *Dōmēdēs*." Μίτρον αὐτὴν  
Non *versibus* istud, *numero aut pedum*, coarctant:  
Sed, continuo carmine quia pedes gemelli  
Urgent brevibus (tot numero jugando) longas,  
Ideirco vocari voluerunt *συναφύων* —

in which passage the word *Urgent* being liable to misconstruction, it may be well to observe, that, in speaking elsewhere of the iambus, in which the short syllable *precedes* the long, he says, "*Parva longam arget*." — To return to the *Ionic*, he again observes —

Απ' ἱλασσοτος ἑὴν ἀναφύων,  
Binis brevibus quæ totidem jugare longas  
Ex ordine semper solet, et *tenere legem*,  
Non *versus* ut ullo numero pedum regatur,  
Sed carminis orsum peragat debita finis. (*De Metris*, 359.)

‡ Ita binæ variantur, neque cedunt repetitâ

Vice longæ brevibus per *synapheia*n. (*Terentianus*, de *Metr.* 350.)

with a complete measure, having the spondee for its close\* — both which rules we see observed by Horace in his Ionic production, *Od.* 3, 12.

If divided into separate verses, we have a better reason for the division into lines of four measures, than for any other, viz. that such division alone will equally suit the Ionic poem of Horace above mentioned, and another in the same metre, presented to us by Martianus Capella, lib. 4. cap. ult. Horace's piece consists of *forty* measures: that of M. Capella contains *forty-four*; and none of the other divisions, proposed by different critics, will suit these different numbers; whereas they are both divisible by *four*. Indeed, that M. Capella (unacquainted, perhaps, with the nature of the *synapheia* in this species of composition, or regardless of such nicety) actually intended his Ionics for tetrameter verses, is pretty evident from this circumstance, that they *cannot* be made to run on by *synapheia*, in any other form, whether differently divided, or undivided: for, in three of the lines, the final syllable is short, without any concourse of consonants to make it long; and a fourth terminates in *am*, un-elided before a vowel at the beginning of the next line.

It appears, therefore, that Horace's Ionics may very safely be divided as I here give them, and as Mr. Cunningham divided them near a century ago.

\* *Sensum quoties terminat, aut carmina finit,  
Longas ratio est ponere, non breves, in imo,  
Pes integer ut sit geminus, simulque in aure  
Dulcem sonitum tempora longiora linquant.*

(*Terentianus, de Pœd.* 164.)

Miserarum est neque amorī dare ludum, neque dulci  
 Mala vino lavere, aut exanimari metuentes  
 Patrū verbera linguæ. Tibi qualem Cytheræ  
 Puer ales, tibi telas, operosæque Minervæ  
 Studium aufert, Neobule, Liparæi nitor Hebri,  
 Simul unctos Tiberinis humeros lavit in undis\*,  
 Eques ipso melior Bellerophonte, neque pugno  
 Neque segni pede victus; catus idem per apertum  
 Fugientes agitato grege cervos jaculari, et  
 Celer arcto latitantem fruticeto excipere aprum.

Terentianus presents to us a few lines in this measure, which I here quote, together with the introductory verses in a different metre — the *Ionic a majore* — the whole divided as I find them in the *Corpus Poëtarum*, commonly (but, I think, erroneously †) attributed to Maittaire.

\* It is truly astonishing that the Dauphin editor should object to the position of this line, as (in his opinion) deranging the order of things, and placing the act of bathing *before* the field exercises, which always preceded it! But the transposition of the words does not alter the grammatic construction, which is clearly and simply this — “*Simul ille (eques, &c. &c.) lavit,*” i. e. When he (after having displayed his feats of horsemanship, &c.) has laved his limbs in Tiber’s stream. — It is time that those Dauphin editions were banished from our schools, as they long have been from the schools of France — or, at least, that the text were corrected from better editions.

† Though Maittaire wrote a dedication for the book, as he might have written a prologue to another man’s play, he has not given the slightest hint of his being the editor: and, it is clearly evident to me that neither he nor *any scholar* had any concern or agency in the editorship of the volumes, which are merely a servile re-impression from existing editions, of which even the grossest typographic errors are faithfully copied. To instance in Claudian, the following notable blunders (with

The figures which I have prefixed to the lines, show, at one view, the number of measures contained in each. Speaking of the *Ionic a minore*, Terentianus says (*De Metris*, 338) —

Sed, quale metrum continuet, nunc referemus.

Dixi "*Diōmēdēm*" pedis hujus esse formam.

In carmine sic est: *Diōmēdēm mōdō māgnūm*

4 *Dēd fēcīt, dēd bellī dōminātrīx, Phrygās omnes*

4 *ūt in ūrmis supērārēt: pātūlis āgmīnā cāmpis*

4 *Jācuerūnt dātū lēto: pāvīdī, tērgāquē dāntēs,*

3 *Pētērūnt trēpīdā mānīā Trōjā.*

5 Sīmīlī lēgē sōnāntēs nūmērōs ēt Nēōbūlā dēdit unō

3 *Mōdūlātūs lēpīdē cārīnīnē Flāccūs:*

numerous others which I forbear to notice) are most accurately copied into our *Corpus Poëtarum* from Dan. Elzevir's small Amsterdam edition of 1677. *Eridan* (for *Eridani*) 4 Cons. H. 17 — *Viribus* (*virtutibus*) L. 2. Stil. 2, 199 — *Festa* (*Vesta*) ib. 3, 169 — *Domitos* (*domitor*) ib. 33 — *Rotanti* (*roranti*) 6 Cons. H. 161, and again R. Pros. 2, 122 — *Astatis* (*ast alii*) Nupt. H. & M. 213 — *Manet* (*monet*) ib. 236 — *Paret* (*par et*) In Eutr. 2, 297 — *Qui* (*que*) ib. 445 — *Parvus* (*pravus*) ib. 496 — *Vices* (*vires*) B. Get. 1, 108 — *Ætate* (*estate*) ib. 342 — *Secundum* (*secundam*) Prob. & Ol. Cons. 203 — *Terra* (*tetra*) In Ruf. 1, 27. But, *Ohe! jam satis est, ohe, libelle!* otherwise I could fill a whole page with such elegancies from Claudian alone, without searching other parts of the volumes for such beauties as that most extraordinary specimen, noticed in page 184, or for such instances of careful accuracy as I have casually observed in Ausonius, Epist. 17, where the two following lines (the eighth and ninth) are wholly omitted —

*Quotque super terram sidera zodiaci.*

*Quot commissa viris Romana Albanæq; fata.*

It were devoutly to be wished that some spirited enterprising bookseller would oblige the classic world with a correct publication of the *Corpus Poëtarum*, from the best modern editions.

2. *Miserarum est neque ambri dare ludum,*

3. *Neque dulci mella vino lavere, aut ex-*

4. *animari, et metuentes patrum verbera linguae.*

3 ita binæ variantur; neque cédunt

4 Répétita vice longæ brevibus per synapheiam.

In this arrangement there is no appearance of regularity or design; wherefore it is needless to make any remark on it. And, with respect to the distribution into uniform *decapodia* (or paragraphs of ten feet, or measures) adopted by Dr. Bentley in Horace's Ionics, it cannot here be admitted; because, to begin from *Dea fecit*, the divisions would very awkwardly occur in the places where I have inserted the  $\Phi$ : if we begin from *Diomedem modo magnum*, they will occur yet more awkwardly after *Campis*, *Vino*, and *Longæ* — leaving moreover a remnant of two measures at the conclusion; and, in either case, the final syllable of *Linguae* will be left exposed to elision, contrary to the law of *synapheia*. Indeed Terentianus evidently appears to have had no idea of those *decapodia*. Otherwise he would have noticed them as well as the *synapheia*. He would likewise have made his own exemplification \* an exact *decapodion* — and allotted another to the remark, *Simili lege*, &c. Then, after quoting a *decapodion* from Horace (which he has *accidentally* done, because the sense

\* Dr. Bentley has expressed a doubt whether this passage be the production of Terentianus, or of Septimius Serenus. How he came to think of Serenus, I cannot possibly conceive; the context not affording even the slightest ground of suspicion that he was the author of these lines. They evidently appear to have been penned by Terentianus himself, who intended them (I presume) for a sort of summary of the fifth book of the Iliad, as he has elsewhere given, for an exemplification of the Adonic verse, a summary of the Aeneid, avowedly his own composition.

happened to terminate in that compass), he would have extended his concluding remark, *Ita binæ, &c.* to the same length, making, in all, four exact decapodia. But he has done nothing of all this: neither can we even divide his Ionics into uniform Tetrameters, on account of the elision in *Linguae*. It remains then to suppose that Terentianus — who acknowledges no set number of feet, no measure or limit, other than the writer's convenience — intended his Ionics for four separate paragraphs of casual and indefinite length, without any greater regard to uniformity in that respect, than was paid to it in the Anapestic series in dramatic choruses. (See "*Anapestic*," No. 14.)

### COMPOUND METRES.

In this class I comprise those species of verse which are composed of two members taken from different classes, as, for example,

Sōlvitūr ācrīs hlēms grātā vīcē || vērīs ēt Fāvōni —  
of which the first member is Dactylic — the latter, Trochaic.

{ (No. 53.) — *Dactylico-Iambic*. }  
{ (No. 54.) — *Iambico-Dactylic*. }

Terentianus considers, as a single verse, the following in

276 (53.) *Dactylico-Iambic*. — (54.) *Iambico-Dactylic*.

Horace, Epod. 11, which may, in that case, be called *Dactylico-Iambic* —

... Scribēre vērsiculōs, || āmōrē pērculūm grāvi . . . .

and likewise this, in Epod. 13, which consists of the same members as the preceding, only in reversed order — and may be termed *Iambico-Dactylic* —

Nīvēsque dēdūcūnt Jōvem: || nūnc mārē, nūnc sīlūā . . .

It is, however, more usual, and perhaps more proper, to divide each of them into two separate verses — the former,

(a) Scribēre vērsiculōs,

(b) āmōrē pērculūm grāvi —

the latter,

(b) Nīvēsque dēdūcūnt Jōvem:

(a) Nūnc mārē, nūnc sīlūā —

in each of which cases, the verse (a) will be a Dactylic Trimeter Catalectic, No. 12 — and (b) an Iambic Dimeter, No. 29.

To the union of the two members or verses into one line, exists this objection, that such combination will produce, in those two odes, no fewer than eight examples of poetic licence, in lengthening short syllables, or preserving vowels from elision, viz.

Epod. 11. Inachiā fure~~RE~~, silvis, &c.  
Arguit, et late~~RE~~ petitus . . .  
Libera consili~~A~~, nec . . .  
Fervidiore me~~RO~~ arcana . . .  
Vincere molli~~NE~~ amor . . .

Epod. 13. Redact in sedem v~~CE~~. Nupt, &c.  
Levare diris pecto~~RA~~ solitudinibus.  
Findunt Scamandri flumi~~NA~~ lubricus . . .

These are such liberties as Horace rarely allowed himself in his lyric compositions: for, in *all* his other odes, the *only* examples which occur, are the following\*—

*Perrupit Acheronta Hercules labor.* 44. (*Od.* 1, 3, 36.

. . . *Certâ sede manēt; humor et in genas.* 44: (1, 13, 6.

. . . *Angulus ridēt, ubi non Hymetto* . . . 37. (2, 6, 14.

*Cæca timēt aliunde fata.* 58. (2, 13, 16.

*Si figit adamantinos* . . . 46. (3, 24, 5.

*Ossibus et capiti inhumato.* 7. (1, 28, 24.

*Et Esquilinæ* † *alites.* 29. (*Epod.* 5, 100.

. . . *Threiciō Aquilone sonant. Rapiamus, amici* . . . (13, 4.

Now, as Horace so sparingly uses the poetic licence in his other lyric productions, it seems hardly probable that he should so unsparingly abuse it in those two. — *But*, on the other hand, an idea was entertained, that, in verses composed of two *commata* ‡, the final syllable of the first

\* I do not count *Od.* 2, 20, 13, or 3, 16, 26, because, in the former passage, the approved reading is

*Jam Dædaleo tutior Icaro* —

and, in the latter,

. . . *quidquid arat non piger Appulus* —

which is perfectly consonant to Horace's phraseology in another place, viz. *Od.* 1, 15, 26 —

. . . . . *Sthenelus sciens*

*Pugnæ, sive opus est imperitare equis,*

*Non auriga piger.*

† The *Æ* may here be either short or long (*page* 159) — and the foot either an iambus or a spondee: but Horace more frequently uses the spondee than the iambus in the third station of the Iambic Dimeter (*page* 239).

‡ A *Comma* is a segment or portion of a metre, taken from the beginning or the end, as, for example, the dactylic *penthemimeris* (-vv vvv -) *Titjri, t̃p̃ pātālā* — or the concluding portion of the Hexa-



278 (53.) *Dactylico-Iambic*. — (54.) *Iambico-Dactylic*.

*commata*, like the final syllable of a verse, might indifferently be either short or long. Concerning the Priapean (No. 3) Terentianus observes —

..... Nolunt hunc incolumem ergo ;  
Sed de *commatibus* tradunt constare duobus.

(*de Metr.* 1026.

Nec mirabere syllabæ finem *commate* primo . . .

Nam, quia *commata* binæ sunt, sumunt ambo *supremas*.

(*Ib.* 1039.

..... Quum

*Primi commatis ultima* fiat libera legis. (*Ib.* 1092.

and, of the Dactylic Pentameter —

Scandunt pentametrum, *duo sint quasi commata*, quidam,

Ut pedibus binis semipedes superent. (*de Metr.* 29.

Quidam (*quia gemino constat de commate versus*)

Cludere *commata* prius non timuere brevi . . .

Nam referre nihil, sit qualis syllaba fini ;

*Commataque hoc ipsum juris habere volunt.*

(*Ib.* 57 — 63.

The Priapean, however, instead of being a single Dactylic verse of two *commata*, is in reality two distinct Choriambic verses, as I have shown in pages 205 and 264: and the idea which some people (*quidam*) are said to have entertained of the Dactylic Pentameter, seems to have

meter (— — —). *Tegmine fagi* — both which segments are independently used as distinct metres; the former being the Archilochian Trimeter Catalectic, No. 12 — the latter, the Adonic, No. 13, viz.

..... ārbōrī-|būsque cō-|mā. 12. (*Horace*.

Tērūit | ūrbem. 13. (*Horace*.

Such portion of a metre was also called *Tome*, and sometimes *Colon*.

arisen from a misconception of the effect of the common *cæsura* (page 139), which would have equally lengthened a short syllable in the third semifoot as in the fifth — where, after all, it is very rare to find a short syllable, as I have shown in page 209; though, if Ovid and other elegeiac poets had co-incided in opinion with those *quidam*, we might expect to find as frequent examples of short syllables in the fifth semifoot as at the close of the line. — Besides, if the *commata* enjoyed the privilege attributed to them in the lines of Terentianus above quoted, why do we not see its effects in the Galliambic metre, No. 34, and the Archilochian Heptameter, No. 56? — In Catullus's Galliambic poem, of ninety-three lines, there occurs not a single verse which has not the final syllable of the first division either naturally long, or rendered long by the concurrence of consonants; though Catullus is well known to have unscrupulously availed himself of every admissible licence. — In the Archilochian Heptameter, the first member terminates with a dactyl, as the first of the Priapean is said to terminate: but — unlike to the Priapean, which very frequently has the final syllable of that pretended dactyl long — the Archilochian always terminates its first member with a proper legitimate dactyl having the final syllable short. This is invariably the case in Horace, in Boëthius, and in Prudentius, who has used that metre in two of his poems, one of which contains above a hundred Archilochian Heptameters.

I conclude on the subject, by submitting to the reader, whether the decision, which allows both members or *commata* of a verse or metre equally to enjoy the privilege of neutrality in their final syllables, be not in fact equivalent

to an acknowledgement that they are, to all intents and purposes, *two separate verses.*

(No. 55.) — *Greater Alcaic.*

This metre is a compound of the simple Iambic and the Choriambic. It consists of an Iambic measure (i.e. two feet, properly both iambi) and a long catalectic syllable, followed by a choriambus and an iambus; the *cæsura* uniformly taking place after the catalectic syllable: e. gr.

Vidēs | ūt āl-|tā || stēt nīvē cān-|dīdum . . . (Horace.

Vēnūs | rēvēr-|sūm || spērnāt ādō-|nīdem. (Claudian.

But the first foot of the iambic portion is, of course, alterable to a spondee —

ō mā-|trē pūl-|chrā || filiā pūl-|chrīor. (Horace.

Vīctūm | fātē-|tūr || Delōs āpōl-|līnem. (Claudian.

Cælēs-|tīs ār-|cīs || nōbīlīs īn-|cōla. (Prudentius.

Horace much more frequently has a spondee than an iambus in the first place; and Prudentius, always a spondee.

The Alcaic is sometimes scanned to make two dactyls of the latter *colon*, thus

Vidēs | ūt āl-|tā || stēt nīvē | cāndīdum.

Although Horace — who has made greater use of this metre in his lyric compositions, than of any other — never employed it, except in conjunction with two other species of verse (Nos. 30 and 58) — other writers have composed entire poems in it alone, as Prudentius, who has a long piece entirely consisting of unmixed Alcaics, Peri-Steph.

14 — and Claudian, a shorter production, In Nupt. Honor. Fescenn.

The Alcaic verse is sometimes convertible into a Sapphic (No. 37) or a Phalæcian (No. 38) as shown under "*Phalæcian*."

(No. 56.) — *Dactylico-Trochaic Heptameter, or Archilochian.*

The *Archilochian Heptameter* consists of two members, the first a Dactylic Tetrameter *a priori*, No. 6, the latter an Ithyphallic, No. 41 — in other words, the first division contains four feet from the beginning of the Dactylic Hexameter, the fourth being always a dactyl — the latter portion consists of three trochees: e. gr.

Sōlvítūr | ācrīs hī-|ēms grā-|tā vīcē || vēris |ēt Fā-|vōnī-  
(*Horace.*

Quām vārī-|is tēr-|rās ānī-|mālīā || pērmē-|ānt fī-|gūris.  
(*Boëthius.*

Festūs ā-|pōstōlī-|cī nō-|bīs rēdīt || hīc dī-|ēs trī-|ūmphī.  
(*Prudentius.*

It is somewhat remarkable, that, although each of the first three feet may be either dactyl or spondee at pleasure, Prudentius has invariably made the first and second dactyls, and the third a spondee, in every verse of this kind which we have from his pen — amounting to near a hundred and forty. — Neither Horace nor Boëthius regarded uniformity in that respect.

As Horace and Boëthius always have the *catura* be-

282. (57.) *Dactylic-Trochaic Heptameter Acephalus.*

tween the dactylic and trochaic portions of this metre, and as the line is immoderately long, I should have been tempted to think that it was intended for two distinct verses, thus —

Sōlvitūr | ācrīs hī-|ēms grā-|tā vīcē (No. 6.)

Vērīs | ēt Fā-|vōnt. (No. 41.)

but I observe in Prudentius several lines which cannot be so divided without splitting words; and Terentianus notices this metre as a single verse. — See some remarks on it in page 279.

Although Horace has not used the Heptameter except in conjunction with a verse of different kind, Boëthius and Prudentius have poems entirely consisting of unmixed Heptameters.

(No. 57.) — *Dactylic-Trochaic Heptameter Acephalus.*

This metre (for which I do not find any name) consists of an Acephalous Dactylic Tetrameter *a posteriore* (No. 9) and an Ithyphallic (No. 41) as

Mēā | tībīā | dicēre | vērsūs || dēstī-|tīt Lā-|tīnos.

(Terentianus.

It was probably intended for two separate verses —

Mēā | tībīā | dicēre | vērsūs

Dēstī-|tīt Lā-|tīnos —

but that is a question of very little importance, as there are not, I believe, any lines extant in this metre, except about half a dozen employed by Terentianus in describ-

ing and exemplifying it. — He mentions it as a single verse.

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(No. 58.) — *Dactylico-Trochaic Tetrameter, or Lesser Alcaic.*

This metre consists of two dactyls followed by two trochees, as

Lēvā | pērsōnū- | ērē | sāxa. (*Horace.*

Lūxūrī- | æ Nārō | sāvī- | ēntis. (*Boethius.*

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(No. 59.) — *An unclassified Metre.*

In Terentianus (de Pedibus, 106) we find, as an exemplification of the proceleusmatic foot, a verse of *fifteen short syllables*, viz.

Pērit ābīt āypēdīs ānimulā lēpōris —  
on which he remarks —

Hunc nos pedibus scandere convenit jugatis :

Et trimeter erit : tribrachys in fine resistet.

I have not reduced it to any particular class or species of verse, but leave the reader to follow his own judgement in classifying it, as well as the following trifle of Ausonius, which I give exactly as I find it in the *Corpus Poëtarum*, though I do not believe the fourth line to be correct,

ĕt āmltā Vēnērīā prōpērītēr ōbīt ;

Cūī brēvīā mēlā mōdīficā rēcīnō,

Cinis tū plācidūlā sup̄rā vigēāt,  
Celeripēs\* et ādeāt locā tācītā ērēbi.

(*Parentalia*, 27.)

\* Ausonius elsewhere makes the final syllable short in the compounds of *Pes*, viz.

Qui bipēs et quadrupes foret, et tripēs, omnia solus. (*Idyll.* 11, 39.  
So likewise Prudentius —

Non recipit natura hominis, modo quadrupēs ille

- Non ait, et erecto spectet celestia vultu . . . . (*Apoth.* 8, 34.)

# ANALYSIS

## *Of the Hexameter.*

WITH respect to the most advantageous combination of feet to compose a hexameter verse, no general rule can be given, which is not liable to a thousand exceptions: for, though alternate dactyls and spondees be pleasing in one line, a different distribution will be equally captivating in the next — and, another, dissimilar to either of the former, will have its charm in a third. In short, harmonious variety is the object to be pursued; for, the most happy arrangement of words that could possibly be devised, would pall upon the ear, if repeated through a few successive verses\*. But such monotony is easily avoided: the

\* Here be it observed, once for all — wherever I give my opinion that a word of this or that kind may, consistently with harmony, be placed in such or such position — wherever I say that such or such verse to me appears happy in its structure — I uniformly speak with a view to the real *quantity* of the syllables, not to what is called *accent*. I have no objection to any man's accenting the words according to his own judgement or fancy: and, whatever may be his system of accentuation, I shall not presume to condemn it as wrong. But, if the accent be so managed as to confound the quantity, and to transform an iambus to a trochee, as *bônō* to *bōnō* — an anapest to a dactyl, as *stādō* to *stādō*, &c. &c. — in that case, the words and verses no longer present the same sounds on which I have given an opinion: and I request that no opinion, expressed in these pages, may be applied to any word or verse



infinite diversity in the length and quantity of Latin words not only allows but even compels the poet to vary his measure in every line. Hence, whenever he undertakes to describe a slow lingering motion, or to handle a grave or solemn or melancholy subject, he can, by the weight of heavy spondees, retard the march of his lines, and thus longer detain the picture in his reader's view: when he wishes to express haste, rapidity, confusion, impetuosity, ungovernable passion, he readily finds a number of light dactyls to give wings to his verse: when pomp, grandeur, and magnificence, are his theme, he is never at a loss for two or three dactyls to make a noble entry, with one or two spondees following in their train.

But, however happy the choice of feet may be in other respects, neither beauty nor harmony can result from the combination, without a due attention to the *cæsura*:

The term *Cæsura* is used by grammarians in two acceptations — first, as applied to whole verses — secondly, as applied to single feet.

In the former acceptation, the *Cæsura* (or *Tome*\*)

pronounced otherwise than with its proper quantity — the short syllables pronounced short — the long syllables, long. And this I particularly wish to be observed whenever there is question of the longer words, of four, five, six, seven syllables. — If the reader shall pronounce any verse or word with any other than its true quantity, and shall, in that altered state, apply to it any opinion that I have given, he will pervert my language, and make it say what I have neither said nor meant to say.

\* The term *Tome* is likewise applied to the segment or portion of a verse regularly divided in a particular part. Thus

*Tiſſi, tu pātula*  
is called a *Heroic Tome*; and

*Quāvis quā ſirmo pulcherrimā.*  
a *Bucolic Tome* — as explained in the subsequent pages.

means the division of a verse into two portions or members, affording a little pause or rest for the voice, in some convenient part, where the pause may take place without injury to the sense or harmony of the line, as—

Tantæ molis erat Romanam condere gentem. (Virgil.)

Errabant, acti fatis, maria omnia circum. (Virgil.)

from which examples, it appears, that the *Cæsura* is not exclusively confined to a particular part of the Hexameter verse, as is the case in the Pentameter, which (like the modern English and French Alexandrine\*) is invariably divided by the *Cæsura* into two equal portions.

The *Cæsura* the most approved in heroic poetry was that which took place after the *penthemimeris*† (page 141);

\* But not our decasyllabic or heroic verse, which, like the Latin Hexameter, varies its *Cæsura*: e.g.

Of man's first disobedience, and the fruit

Of that forbidden tree, whose mortal taste

Brought death into the world, and all our woe,

With loss of Eden, till one greater man

Restore us, and regain the blissful seat,

Sing, heav'nly Muse, &c. (Milton.)

† On this subject, the following remark occurs in A Gellius, 18, 15 — "*Marcus Varro scripsit, observasse sese in versu hexametro, quod omnimodo quintus semipes verbum finiret.*" — Dr. Bentley has taken pains to prove the inaccuracy of Varro's observation, by the practice of Lucretius and Catullus, his contemporaries, who have not observed that rule: and Mr. Dawes has undertaken to refute Dr. Bentley's argument, by showing that Varro was born before Catullus and Lucretius, though they died before him; whence it may be supposed that he had written the above quoted remark previous to the publication of their poems. — Whether Varro did or did not read Lucretius or Catullus — to say nothing of Homer, Hesiod, and other Greek poets, all equally inobservant of the penthemimeral *cæsura* — he certainly read Ennius: and, in the remaining fragments of Ennius which have reached our times, there

and this was particularly distinguished as **THE Heroic Cæsura** (*Tome heroïca*) — e. gr.

At domūs | intēri-|ōr ❧ regali splendida luxū . . . (*Virgil.*

Iulius, | ā māg-|nō ❧ demissum nomen Iulo: (*Virgil.*

Præsēn-|tēmquē vi-|ris ❧ intentant omnia mortem. (*Virg.*

Luctān-|tēs vēr-|tōs, ❧ tempestatesque sonoras. (*Virgil.*

Instead, however, of the *cæsura* at the exact *penthemimeris*, a different division was equally admitted as heroic, which took place after a trochee \* in the third foot: e. gr.

Effigē-|ēm statū-|ērē, ❧ nefas quæ triste piaret. (*Virgil.*

Tectā mē-|tū pēt-|ērē : ❧ rūunt de montibus amnes.

(*Virgil.*

Cūm socī-|is nā-|tōquē, ❧ pēnatibus, et magnis dīs.

(*Virgil.*

Sēd vō-|tis prēcī-|būsquē ❧ jūbent exposcere pacem.

(*Virgil.*

Infān-|dūm, rē-|gīnā, ❧ jūbes renovare dolorem. (*Virg.*

appear above fifty examples of the fifth semifoot not terminating a word: that is to say, that, on an average, every tenth hexameter of Ennius, now extant, contradicts the assertion attributed to Varro. — Could Varro, so famed for his learning and accuracy, have made an unfounded assertion, which every school-boy in Rome was capable of disproving? Rather let us suppose that Varro's words have not been correctly transmitted to us — but that they have, in some way or other, been misstated, so as to make him say what he never intended.

\* A trochee may occur, as part of a dactyl, in each of the five dactylic stations of the Hexameter. — The first, third, and fifth trochees are found in the following line —

Nānquā mō-|trūm cēr-|tīquē pē-|dēs nūmē-|rūsquē cō-|tērcēt.

(*Terentianus.*

the second and fourth appear in this other —

Dhēr-|tānquā dō-|mūm dūl-|cīsquē rē-|vīsērē | nātōs.

(*Lucan.*

Tēr, frūs-|-trā cōm-|-prēnsā, ✠ mānus effugit imago. (*Vir.*

On this division, see the remarks in a subsequent page, under "*The third foot.*"

The *Cæsura* after the *hephthemimeris* was also approved as heroic, viz.

Indē. tō-|-rō pātēr | Ænē-|-ās ✠ sic orsus ab alto. (*Virgil.*

Clāmō-|-rēs sīmūl | hōrrēn-|-dōs ✠ ad sidera tollit. (*Virgil.*

Flūctibūs | ōpprēs-|-sōs Trō-|-ās, ✠ cœlique ruinā. (*Virgil.*

Illā dō-|-lōs dī-|-rūmquē nē-|-fās ✠ in pectore versat.

(*Virgil.*

Dūm stā-|-bāt rēg-|-no incōlū-|-mīs, ✠ regumque vigebat

Conciliis.

(*Virgil.*

Illē rē-|-gīt dic-|-tīs ānī-|-mōs, ✠ et pectora mulcet. (*Virgil.*

The *Cæsura* after the *third foot*, dividing the verse exactly into halves, was utterly disapproved, as giving to the line a certain levity unsuited to heroic themes, and degrading it to a Priapean. (See No. 3.) — Of the Hexameter so divided, Terentianus says (de Metr. 1023, -28, -44)

Qui tamēn heroōn factis indignus habetur;

Namque *tome media* est versu non apta severo . . .

Ipse etenim sonus indicat esse hunc lusibus aptum . . .

Versus ergo magistri vocant hos Priapeos —

and he instances in the following line of Virgil, which was condemned, as Priapean —

Cuī nōn | dictūs Hŷ-|-lās pŷēr, | ✠ et Latonia Delos ? . . .

(*Geo. 3, 6.*

Bŭt Virgil does not appear to have felt so violent an antipathy to the middle *cæsura*, as those learned *magistri* entertained; since he did not scruple occasionally to use it in other passages besides that above quoted\*: for example —

\* It is worthy of remark, that the verse which Terentianus has

Explē-|-rī mēn-|-tēm nēquīt, | ♀ ardescitque tuendo.

(Æn. 1, 717.

His lācrŷ-|-mīs vī-|-tām dāmūs, | ♀ et miserescimus ultro.

(2, 145.

Pōrticŷ-|-būs lōn-|-gīs fūgīt, | ♀ et vacua atria lustrat.

(2, 528.

Avūl-|-sūmq̄ue hūmē-|-rīs cāpūt, | ♀ et sine nomine corpus.

(2, 558.

It must, however, be acknowledged, that the *magistri*—though perhaps too fastidious in condemning such verses as un-heroic—were certainly right in preferring the *penthe-*

singled out to bear the Priapean stigma, should occur, not in the unrevised pages of the *Æneid*, but at the opening of a book of the *Georgics*: for, though not written in the same lofty strain as the *Æneid*—which latter poem, notwithstanding an occasional unpolished line, evidently displays a material improvement in the poet's versification—yet the *Georgics* received his last corrections, his finishing polish: and it is hardly probable, in such case, that he would, in the very exordium of one of his books, suffer a line to remain, which was not perfectly justifiable.—Let me add, that, on opening Statius for a different purpose, I casually observe the three following examples within the compass of a single page, viz. *Silv. lib. 2, carm. 1, 20, 25, 81*—

Spēctā-|-tūmq̄ue ūr-|-bī scēlūs, | ♀ et puerile feretrum.

Vīx tēnū-|-ī sīmī-|-līs cōmēs, | ♀ offendique tenendo.

Amplēx-|-ūsquē sī-|-nū tūlīt, | ♀ et genuisse putavit.

And Statius, though inferior to Virgil in genius and judgement, was not inferior to him in correctness of ear—and certainly not a careless or slovenly poet, as his verses would sufficiently testify, even without that evidence which he has himself afforded to us, of the twelve years employed by him in composing and polishing the twelve books of his *Thebais*—

O mihi hissenos multum vigilata per annos

Thebais....

(*Theb.* 12, 821.

*mimeral* or *hephthemimeral cæsura* to the middle division.

The *Cæsura* between the fourth and fifth feet was considered by grammarians as peculiarly adapted to pastoral poetry — more particularly (I conceive) when the fourth foot was a dactyl \*: and it was therefore termed the *Bucolic Cæsura* (*Tome bucolica*) e. gr.

Stānt vītū-|-li, ēt tēnē-|-rīs mū-|-gītībūs | ⚡ aëra complent.  
(*Nemesian.*

Idās | lānīgē-|-rī dōmī-|-nūs grēgīs, | ⚡ Astacus horti.

(*Calphurnius.*

Communis Paphie dea sideris ⚡ et dea floris. (*Ausonius.*

and it is certain that such division (whether from chance or design) very frequently occurs in the pastorals of Theocritus, Bion, and Moschus. — Virgil, however, appears to have entertained no partiality to the *Bucolic Cæsura* — if indeed that distinction was at all known in his time: for, although he professedly took Theocritus for his model, and prides himself in the imitation†, he did not think proper to imitate the Sicilian bard in the structure of his lines. — In the pastorals of Calphurnius and Nemesian, two contemporary poets, who wrote about three centuries posterior to Virgil, some readers may perhaps fancy they perceive something like an appearance of attention to what was called the *Bucolic Cæsura*: but I confess I cannot discover sufficient of it to convince

\* In particularising the dactyl here, I do not know that I am countenanced by any ancient grammarian. But, in those verses of Theocritus which have the *Bucolic Cæsura*, the fourth foot most commonly is a dactyl.

† Prima *Syracasio* dignata est ludere versu

Nostra, nec erubuit silvas habitare, Thalia. (*Ecl.* 6, 1.

me that they actually studied it, or considered it as in any wise contributive to the beauty of pastoral composition. — Ausonius, who flourished about a century later than they, makes indeed incidental mention of the *Tome Bucolica* (Epist. 4, 88): but I cannot see that he paid any particular attention to it in his Idyls, which do not, in *that* respect, differ from his other poems. In fact, it as frequently happens in the heroic as in the pastoral verses of the Latin poets, that the fourth foot terminates a word: and, of the lines so constructed, there is hardly one in a thousand which has not a cæsure in the third or fourth foot: so that, on examination, the *Tome Bucolica* will not prove to be more peculiarly characteristic of pastoral than of heroic poetry: and though the term may (like *Penthemimeris*, &c.) be conveniently used as a *name* to designate a particular division or a particular portion of the hexameter verse — for which purpose alone it was used by Ausonius — no further consequence attaches to it.

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In the second acceptance, the *Cæsure* means “the division or separation which takes place in a foot, when that foot is composed of syllables belonging to separate words,” as observed in Sect. 46, where its nature and effects are explained. In the latter sense alone I mean to use it in the remaining pages of this Analysis, in which I propose separately to view each foot of the Hexameter in successive order: and, whenever I have occasion to mention the division of the *verse*, I shall employ the other term, *Tome* \*.

\* Not thereby meaning to establish a distinction between two words perfectly synonymous, but simply wishing to avoid circumlocution or confusion.

A due attention to the *Cæsura* is essentially necessary to the beauty and harmony of versification. A verse in which it is neglected — in which the isolated feet seem to shun all society with each other, and the words singly and sullenly stalk on in stiff procession — is uncouth in the extreme, and wholly void of all poetic grace; as, for example,  
 Spārsīs | hāstīs | lātē | cāmpūs | splēndēt ēt | hōrret. (*Ennius*.  
 Dispēr-|ge hōstēs, | distrāhē, | dīdūc, | dividē, | differ.  
 (*Ennius*.

Nōn mē | mōribūs | illā, sēd | hērbīs, | imprōbā | vicit.  
 (*Propertius*.

On the other hand, the frequent recurrence of the *Cæsura* — which, while it breaks the feet, tends to link the words with each other — greatly contributes to the smooth easy fluency and harmony of the verse: and this effect is equally produced, whether the division take place after a semifoot, or after a trochee\*: e. gr.

Lōngā dī-|ēs hōmī-|nī dōcū-|it pā-|rērē lē-|ōnēs. (*Tibull*.  
 Nēc tūmū-|lūm cū-|rō: sēpē-|lit nā-|tūrā rē-|līctōs.  
 (*Mæcen*as.

Quīd fraū-|dārē jū-|vāt vī-|tēm crē-|scētībūs | ūvis?  
 (*Tibullus*.

Pērsā-|rūm stātū-|it Bābŷ-|lōnā Sē-|mīrāmīs | ūrbem.  
 (*Propertius*.

Tē spēc-|tēm, sū-|prēmā mŷ-|hī quūm | vēnērīt | hōra.  
 (*Tibullus*.

Jūrā sī-|lēnt mō-|stēquē tā-|cēt sīnē | vīndicē | lēgēs.  
 (*Albinovanus*.

\* When I speak of a *trochee* in this and the subsequent pages, I mean a solid trochee, consisting of a single word, or the last two syllables of a word — not a semifoot joined with a short monosyllable. The monosyllables will be separately noticed in treating of the several feet.



Note, however, that, if two successive trochees occur in the second and third feet, they will, in general, produce a disagreeable effect, giving to the verse a flippancy desultory motion, extremely displeasing to a poetic ear: as, for example —

Vos quodque | signā vi-|-dētis, aquaī dulcis alumnae,  
Quam clā-|-mōrē pā-|-rūtis Inanes fundere voces. (*Cicero*.  
Ergo mā-|-gisque mā-|-gisque vīri nunc gloria claret.

(*Ennius*.)

Quam tē | jūssit hā-|-bērē puellam cornua Jūno. (*Propert*.  
Et grāv-|-orā rē-|-pēdit iniquis pensa quasillis. (*Propert*.)

The result will be nearly as disagreeable, if two trochees occur in the third and fourth feet: e. gr.

Intērē-|-ā sōl | albū\* rē-|-cēssit in infera noctis. (*Ennius*.  
... Incī-|-dūnt: ar-|-bustā prae-|-altā securibu' cādunt.

(*Ennius*.)

... Prūdē-|-tēm, quī | multā lō-|-quivē tacereve posset.

(*Ennius*.)

But the effect is more conspicuously striking in the following verse of Homer (*Iliad*, Ψ, 116) which, however, has, in that place, its peculiar beauty, as well depicting the broken irregular march of men and mules up hill and down dale, over rough and over smooth.

Pōllā d' ān-|-āntā, kāt-|-āntā, pār-|-āntā tē, | dochmia  
t' ēlthon.

In another place, too, Homer has most happily employed the aid of trochees to describe Sisyphus's huge stone bounding and thundering down the hill, *Od. A*, 597 —

Aūtis ēp-|-eitā pē-|-dōndē kū-|-lindētō | lāās ānaidēs.

Nor has Virgil less happily used the second and third

\* So in print. Perhaps Ennius wrote *almu*.\*

trochees in the following passage, which finely expresses the tumultuous impetuosity of the warring winds —

Incubuere mari, totumque a sedibus imis

Una Eu-|*rūsquē* Nō-|*tūsquē* rūunt, creberque procellis  
Africus. (Æn. 1, 85.

These, however, are extraordinary cases, and not to be taken as models for imitation on common occasions.

But two successive trochees may agreeably occur in the first and second feet, as

*ārē* cī-|*ērē* vīros, Martemque accendere cantu. (Virgil.

*ūtquē* crē-|*māssē* sūum fertur sub stipite natum... (Ovid.  
or in the fourth and fifth, as

Ergō | *dēsīdī*-|*ām* quī-|*cūmquē* vō-|*cāvīt* āmorem... (Ovid.

Et glāū-|*cās* sāli-|*cēs*, *cāsī*-|*āmquē* crō-|*cūmquē* rūbentem.  
(Virgil.

Three trochees likewise, or four, may advantageously be placed in different positions, viz.

*ārmā* prō-|*cūl* cūr-|*rūsquē* vī-|*rūm* mī-|*rātūr* īnanes.

(Virgil.

*Lātūs* ī-|*dūmā*-|*ī* dō-|*nāvīt* hō-|*nōrē* trīumphī. (Statius.

*Tālīā* | *vōcē* rē-|*fērt*, ō | *tērquē* quā-|*tērquē* bēātī. (Virgil.

*Dūlēis* ēt | *āltā* quī-|*ēs*, *plācī*-|*dēquē* sīmīllima mortī.

(Virgil.

*Cūmquē* sū-|*pērbā* fō-|*rēt* Bābŷ-|*lōn* spōlī-|*āndā* trōpæis...

(Lucan.

On these combinations it may be proper to observe, that, as far as we can judge from the practice of the Latin poets, they strongly reprobated a junction of the *second* and *third* trochees, or of the *third* and *fourth*; for very few examples of either are to be found. The combination of the *fourth* and *fifth* occurs much more frequently, though not near so often as that of the *first* and *second*. That of the

*first, third, and fifth*, seems to have been universally approved and admired, as it frequently appears in every species of hexameter composition. — Of *four trochees*, placed conformably to my idea, I cannot here produce an instance; and I have reason to believe that it would not be easy to find one: but the following line, pieced together from two hemistichs of Virgil, will sufficiently answer the purpose of exemplification —

*armă vî-|rūmqvē cǎ-|-nō... fî-|-dūmqvē vē-|-hēbăt ōronten.*

From the general structure of the Hexameter, let us now proceed to examine each individual foot.

*The first foot,*

if a dactyl, may very well consist of a single word, as

*Rēglă | Solis erat sublimibus alta columnis.* (Ovid.

or a monosyllable and a word of two short syllables —

*Sî mǎă | cum vestris valuisse vota, Pētsġi.* (Ovid.

or a trochee and a short monosyllable —

*Lēnă pēr | innumeros iret pictura penates.* (Claudian.

or part of a word, leaving a semifoot or a trochee for the succeeding foot —

*ōbtġġi-|-tūr densă caligine mersa vetustas.* (Silius.

*împġrġ-|-ōsă Fames, leto vicina Senectus.* (Claudian.

or part of a word which furnishes the entire penthemimeris —

*Bellġrō-|-phōntē-|-ās indignaretur habenas.* (Claudian.

*Apēn-|-nīnġcō-|-lă bellator filius Auni.* (Virgil.

*āmphġtrġ-|-ōnlă-|-dēs, aut torvo Jupiter ore.* (Petronius.

or a trochee, and part of the ensuing word —

*Cöllā dī-|ū* gravibus frustra tentatā lacertis. (Lucan.  
*ārdēt āb-|irē* fugā, dulcesque relinquere terras. (Virgil.  
*illē Clē-|ōmē-|ī* projecit tergā leonis. (Lucan.  
*ipsā vō-|lūbīlī-|tās* libratam sustinet orbem. (Ovid.

or a monosyllable, and part of the word following —

*ēt vācā-|ōs* mœsto lustrārunť lumine montes. (Val. Flaccus.  
*Hōs āb-|lērē* metus magici jubet ordine sacri. (Statius.  
*ēt Phāē-|thōntē-|ē* perpessus damna ruinæ. (Claudian.  
*Tē Lācē-|dēmōnī-|ō* velat toga lota Galeso. (Martial.

Sometimes, but neither always nor often, three monosyllables, or two monosyllables joined with the first syllable of the subsequent word, here stand tolerably well; and that is as much as can be said in favor of such combinations: e. gr.

*ēt tōt īn |* Hesperio collapsas sanguine gentes. (Lucan.  
*Tām bis ād |* occasum, bis se convertit ad ortum. (Ovid.  
*Tūm fīt v-|dōr* vini plagæ mactabilis instar. (Lucretius.  
*Sic īn ā-|mōrē* Venus simulacris ludit amantes. (Lucretius.

If the foot be a spondee, it may agreeably consist of part of a word, leaving a semifoot or a trochee for part of the second foot, as

*Mōrtā-|lēs* visus\* medio sermone reliquit. (Virgil.  
*Vēntō-|rūm* rabies motis exasperat undis. (Ovid.  
*Expēc-|tātū* diu vix tandem lumina tollit. (Catullus.

or of a monosyllable, and part of the subsequent word —

\* These words remind me of another passage in Virgil, *Æn.* 2, 604.

*Adspicēs, namque omnem, quæ nunc obducta tuentē*  
*Mortales hēbetat visus tibi, et hūmida circum*  
*Caligat, nubem eripiam —*

which, from conjecture, I am tempted to read as follows —

*At laū-|rūs bona signa dedit: gaudete, coloni.* (Tibullus.

*Et quæ-|cūmq̄ fugant collectas flamina nubes.* (Ovid.

*Nīl īn-|tēntā-|tūm Seliū, nīl linquit inausum.* (Martial.

*Sic ām-|phīdōn-|ē pūlcher sudore palæstræ.* (Claudian.

or of two monosyllables —

*At nōn| magnanimi perculsit pectora Bruti.* (Lucan.

*O lūx| Dardaniæ! spes o fidissima Teucrūm!* (Virgil.

*At mē| tum primum sævus circumstetit horror.* (Virgil.

It may also consist of a single detached word; though that is, in general, less pleasing than the spondee of two monosyllables, and for this reason — The accent being laid on the first syllable of the former, places the word, as it were, at a greater distance from the context, and causes a kind of breach in the continuity of the line: whereas, in the case of two monosyllables, the accent is divided between both; and the second of them, particularly if an emphatic word, receives a stress in the utterance, which protracts the duration of its time, and thus, in a manner, connects it with the second foot. The difference will be sensibly felt in the two following lines, which have their first feet nearly similar in sound, and each alike followed by a trochee —

*ácreſ | ēssē viros, cum durā proelia gente.* (Virgil.

*Nec rēs | āntē vident: acceptā clade queruntur.* (Claudian.

Adspice; namque omnem, quæ nunc obducta tuenti,

Mortales hebetans visus, tibi lumina circum

Callgat, nubem eripiam —

and my conjecture is partly countenanced by the various readings, *līmina* and *lumina*, noticed in Professor Heyne's edition. — The word *hebetans*, being written *hebetās*, might, by a hasty or ignorant scribe, have easily been mistaken for *hebetat*.

There are, however, numerous cases, in which the detached spondee of a single word is perfectly consistent with beauty and harmony, especially where that word bears any particular emphasis, as

*Mārēnt* | Argolici dejecto lumine manes. (Statius.

*Flēbis* : | nōn tua sunt duro præcordia ferro

Vincta; nec in tenero stat tibi corde silex. (Tibullus.

*Stābāt* | fatidici prope sæva altaria vatis

Mœstus adhuc . . . .

(Statius.

*Quāntōs* | ille virūm magnam Mavortis ad urbem

Campus aget gemitus ! . . . .

(Virgil.

. . . . Forte cavā dum personat æquora conchā,

*Dēmēns*, | et cantu vocat in certamina divos . . . . (Virgil.

*Dēmēns* ! | qui nimbos, et non imitabile fulmen,

Ære et cornipedum pulsu simularet \* equorum. (Virgil.

In the following passages, the isolated spondee produces a grand and impressive effect.

*īngēns* | visa duci Patriæ trepidantis imago,

Clara per obscuram, vultu mœstissima, noctem. (Lucan.

Vox quoque per lucos vulgo exaudita silentēs

*īngēns*, | et simulacra modis pallentia miris. (Virgil.

\* *Simularet*, which appears to be the reading of some respectable MSS. is here restored to its station, as better agreeing in tense with *Ibat* and *Poscebat*, whether we choose to understand those verbs as implying the constant habit of transgression, or as moreover describing the offender in the very act of transgressing at the moment when Jupiter checked him in the midst of his triumphant career, by suddenly inflicting on him a public and exemplary punishment of his impiety. — If Virgil had, on this occasion, at all used the pluperfect, he would have written *Simulasset*, not *Simuldrat*. — Every scholar knows that the subjunctive is elegantly combined with the relative, to express the cause, reason, motive — as here, “*Infatuate wretch! to attempt mimicking,*” &c.

It is beautifully introduced by Virgil, in conjunction with other spondees, to describe the slow funeral march of a weeping train of warriors bearing the lifeless corpse of their young fellow-soldier —

At Lausum socii exanimem super arma ferebant  
Flētēs, | ingēntem atque ingēnti vulnere victum.

*The second foot*

may agreeably consist of a semifoot or a trochee remaining from the first foot, with part of a word which runs into the third foot, and completes the penthemimeris, as

Ingen-|-tēs anī-|-mos angusto in pectore versant. (*Virgil.*

Occur-|-rēt dēn-|-so tibi Troades agminē matres. (*Ovid.*

Et peni-|-tūs tō-|-to divisos orbe Britannos. (*Virgil.*

Et bel-|-lī rābī-|-es, et amor successit habendi. (*Virgil.*

Exui-|-tūr fēri-|-tas, armisque potentius æquum est.

(*Ovid.*

Fastus in-|-est pūl-|-chris, sequiturque superbia formam.

(*Ovid.*

Non in-|-suētā grā-|-ves tentabunt pabula fetas. (*Virgil.*

Pacife-|-ræquē mā-|-nu ramum præstendit olivæ. (*Virgil.*

Orba pa-|-rētē sū-|-o quicumque volumina tangis. (*Ovid.*

In general, there ought to be no pause or division in the sense immediately after the trochee in the second foot: but, in the following passage of Virgil, the pause, and the suspension of the voice on the short syllable terminating the long word *cōn-spēx-ē-rē*, produce a very fine effect —

Tum pietate gravem ac meritis si forte virum quem  
*Cōnspēx-ē-rē*, silent, arrectisque auribus adstant.

(*Æn. 1, 156.*

The second foot may also pleasingly consist of a monosyllable or an independent trochee, connected in like man-

ner with part of a word which completes the penthemimeris: e. gr.

Litora | *tūm pātri*-|æ, lacrymans, portusque relinquo.

(*Virgil.*)

Excipit, | *ac fēa*-|*so*s opibus solatur amicis.

(*Virgil.*)

Attulit | *ipse vl*-|*ris* optatum casus honorem.

(*Virgil.*)

Qualis | *sāpē vl*-|æ deprensus in aggere serpens. (*Virgil.*)

or of a semifoot and a long monosyllable which is more nearly connected in sense with the following than with the preceding word; as, for instance,

Tempus e-|*rāt*, quō | *primā* quies mortalibus ægris . . . .

(*Virgil.*)

Solque su-|*ā prō* | *pārtē* fovet, tribuitque calorem. (*Lucret.*)

Te Me-|*dūs*, tē | *mōllis* Arabs, te Seres adorent. (*Claudian.*)

Mancipi-|*ūm tōt* | *rēgnā* tenet, tot distrahit urbes?

(*Claudian.*)

Si metu-|*is*, sī | *prāvā* cupis, si duceris irā. (*Claudian.*)

Ah! quoti-|*ēs pēr* | *sāxā* canum latratibus acta est! (*Ovid.*)

But, if the monosyllable be more nearly connected with the preceding word — and more particularly if it require, or admit a pause at the end of the foot — it produces a bad effect, as

Aut pere-|*ūnt rēs* | exustæ torrentibus auris. (*Lucretius.*)

A cæsura is indispensably requisite in the second foot, if there be not one in the third: but no disadvantage attends the absence of the cæsura from the second, when it consists of the first part of a word which runs out into the third foot, and completes the penthemimeris: e. gr.

Pristina | *rēstītū*-|*am* Phrygiæ ad stamina matres. (*Claud.*)

Olli | *sūbrī*-|*dens* hominum rerumque repertor. (*Virgil.*)

Tendit ad | *itālī*-|*am* supplex Aurora potentem. (*Claudian.*)



Pulcher, et | *ūrbā*-|*næ* cupiens exercitus umbræ. (*Claud.*  
 Quam cum | *sānguīnē*-|*o* sequitur Bellona flagello. (*Virg.*

or when the second foot consists of the middle part of a long word, which begins in the first, and runs into the third, to complete the penthemimeris, as

Lustrat *Hy*-|*pērbōrē*-|*as*, Delphis cessantibus, aras.

(*Claudian.*

Hæret in-|*ēxplē*-|*tum* lacrymans, ac talia fatur. (*Virgil.*

Et con-|*jūrā*-|*ti* veniunt ad classica venti. (*Claudian.*

... Post *Phæ*-|*thōntē*-|*os* vidisse dolentius ignes. (*Ovid.*

O con-|*sānguīnē*-|*is* felix auctoribus anne! (*Claudian.*

*Androge*-|*ōnē*-|*æ* pœnas exsolvere cædis. (*Catullus.*

But, when there is no cæsura in the second foot, and the foot terminates a word, the effect is ungraceful: as, for example,

Deinde vo-|*lūptās* | est e succo in fine palatī. (*Lucretius.*

Scilicet | *ōmnibūs* | est labor impendendus; et omnes . . .

(*Virgil.*

Inde vo-|*lūntās* | fit; neque enim facere incipit ullam . . .

(*Lucretius.*

Et mem-|*brātīm* | vitalem deperdere sensum. (*Lucretius.*

Sed tamen | *ānnū* | jam labuntur tempore toto. (*Cicero.*

Inde re-|*trōrsūm* | reddit se, et convertiteodem. (*Lucret.*

Quod non | *omniā* | sic poterant conjuncta manere. (*Lucr.*

Nequiti-|*a* *ōccūpāt* | os, petulantia, prodigitasque. (*Lucilius.*

Verum | *sēmīnā* | multimodis immixta latere . . . (*Lucret.*

Vox ob-|*tūnditūr*, | atque aures confusa penetrat. (*Lucret.*

Quidve tri-|*pēctōrā* | tergemini vis Geryonai? (*Lucretius.*

Et *Baby*-|*lōnicā* | magnifico splendore rigantur. (*Lucret.*

*Immemo*-|*rābilē* | per spatium transcurrere posse. (*Lucret.*

I should be tempted to express nearly equal dislike to a

word of two short syllables terminating the foot, with a pause immediately after it, as in the following line of Virgil, *Æn.* 2, 30 —

Classibus | hic *lōcās*; | ❧ hic acies certare solebant —

were I not apprehensive that the reader would tax me with presumption and want of taste, in disapproving a combination to which Virgil appears to have felt little objection\*.

— To avoid the reader's censure, therefore, I content myself with simply observing, that the short dissyllabic, terminating the foot, pleases me much better, when it has little or no pause immediately after it, but is followed either by a monosyllable, with the *Tome* at the penthemimeris or the hephthemimeris, as

Nec mihi | mors *grāvīs* | est, ❧ posituro morte dolores.

(*Ovid.*

... Diceret, | hæc *mēdā* | sunt : ❧ veteres, migrate coloni.

(*Virgil.*

Illa mi-|hi *dōmūs* | est : ❧ vobis erit hospita tellus. (*Ovid.*

Degene-|ras : *scēlūs* | est pie-|-tas ❧ in conjuge Tereo.

(*Ovid.*

\* In the second book alone of the *Æneid*, besides the example above quoted, we find eight others, in verses 23, 29, 104, 125, 200, 229, 300, 465. The last of these the reader will probably admire, viz.

Turrim in præcipiti stantem . . . . . :

. . . . . convellimus altis

Sedibus, impulimusque. Ea lapsa repente ruinam

Cum soni-|-tu *trāhīt*, | ❧ et Danaūm super agmina late

Incidit.

In the suspense of the word *trāhīt* thus followed by a pause, he will fancy he beholds the destructive ruin yet impending in air, before it reach the combatants beneath. — Ushered in by so beautiful a sample of imitative harmony as *ā lāpsā repēntē rūnam*, it will, no doubt, appear to him the more picturesque.

or by a trochee without pause in the third foot, and the *Tome* at the hephthemimeris, as

Bis qui-[-nos *sīlēt* | *illē* di-[-es, ♀ tectusque recusat. . . .

(*Virgil.*

At lacry-[-mas *sīnē* | *fīnē* de-[-di, ♀ rupique capillos.

(*Ovid.*

Jamque ade-[-o *sūpēr* | *ūnūs* e-[-ram, ♀ cum limina Vestæ... .

(*Virgil.*

Tu, geni-[-tor, *cāpē* | *sācrā* ma-[-nu, ♀ patriosque penates.

(*Virgil.*

Parva me-[-ā *sīnē* | *mātrē* fu-[-i: ♀ pater arma ferebat.

(*Ovid.*

Nec dubi-[-is *ēā* | *sīgnā* dedit Tritonia monstris. (*Virgil.*

or by a single word which runs out into the fourth foot, with the *Tome* at the hephthemimeris, as

Nunc ani-[-mis *ōpūs*, | *Æne*-[-a, ♀ nunc pectore firmo.

(*Virgil.*

Sarpe-[-don, *mēā* | *progeni*-[-es: ♀ etiam sua Tūnum . . .

(*Virgil.*

Nunc posi-[-tis *nōvūs* | *exuvi*-[-is, ♀ nitidusque juventā.

(*Virgil.*

Insta-[-mus *tāmēn* | *īmmemo*-[-res, ♀ cæcique furore. (*Virg.*

Horribi-[-li *sūpēr* | *adspec*-[-tū ♀ mortalibus instans.

(*Lucretius.*

Two short monosyllables do not always stand here to advantage, as

Quaprop-[-ter *fīt ūt* | hinc nobis simulācra genantur.

(*Lucretius.*

. . . . In specu-[-lis *fīt ūt* | in lævā videatur, eo quod . . . .

(*Lucretius,*

Yet the following line of Ovid (*Met.* 1, 491) is perfectly free from objection —

Concipi-|unt; *et ab* | his oriuntur cuncta duobus —  
for, in consequence of the pause after *Concipiunt*, and the *Tome* and pause after *His*, the three words, *et ab his*, glide smoothly off as a single word of three syllables, accented on the last. It would be easy to produce other examples equally unexceptionable: whence the reader will perceive that the objection lies, not so much against the monosyllables themselves, as against the manner in which they happen to be connected with the other parts of the verse.

A single short monosyllable, terminating the foot, is not graceful; as, for example,

Utili-|tātis *ab* | officium potuisse creari. (*Lucretius*.)

Exter-|rēntūr, *et* | ex somno, quasi mentibu' capti . . . .

(*Lucretius*.)

. . . Ejici-|atur, *et* | introrsum pars abdita cedat. (*Lucret.*)

. . . Cuncta vi-|dēntūr: *et* | assiduo in sunt omnia motu.

(*Lucretius*.)

Yet a verse of similar construction to this last, with a pause after the second trochee, produces, in one particular case, a very good effect — happily picturing the eager effort, and consequent disappointment —

Ac valet in somnis, oculos ubi languida pressit

Nocte quies, necquidquam avidos extendere curans

Velle vi-|dēntūr; *et* | in mediis conatibus acri

Succidimus. (*Æneid*, 12, 908.)

A short monosyllable, however, stands very well in the middle of the foot, before a word which leaves a trochee for the third foot: e. gr.

Nobili-|tās sibi d-|mōrē jacet: miserere priorum. (Ovid.

Illa pe-|tres in hō-|nōrē pio, matresque, tuetur. (Ovid.

Sed probi-|tas ēt d-|pācā quies, et aordida numquam  
Gaudia. (Statius.

Nor will it be unpleasing before a word which leaves a  
penthemimeris completing the penthemimeris, as

Creve-|runt ēt d-|pēs et opum furiosa cupido. (Ovid.

Non bene conveniunt, nec in unā sede morantur,

Majes-|tās ēt d-|mōr: sceptri gravitate relictā . . . (Ovid.

### The third foot.

In the third foot, the cæsura, though not absolutely indispensable, is extremely desirable, as powerfully contributive to the harmony and easy fluency of the line; the penthemimeral cæsura (or *Heroic Tome*, page 287) being that which most advantageously divides the verse for the reader's convenience, and enables him, in the utterance, to do equal justice to both members of it, without losing his breath or straining his voice in either. The truth of this remark will be evident on a comparison of the two following lines — the first having the *Tome* and pause at the penthemimeris, the other at the hephthemimeris —

Flamma-|rumque glo-|bos ⚡ liquefactaque volvere saxa.

(Virgil.

Degenē-|remque Ne-|optole-|mum ⚡ narrare memento.

(Virgil.

It is not here understood that *every* verse should uniformly be divided at the penthemimeris: — such uniformity would prove tiresome and disgusting. It is only meant that the penthemimeral *Tome* should more frequently occur than any one of the other divisions.

The third foot, then, in general, most advantageously, consists of a semifoot remaining from the second, and part of a word which runs out into the fourth, as

Nec te | pœnite-|ēt dū-|rōs subiisse labores. (*Tibullus*;  
Te vigi-|lans ocu-|lis, an-|mō te nocte, videbam. (*Ovid*;  
Halcyo-|num ta-|lēs vēr-|tāsā per æquora questus. (*Pædo*;  
Et tenu-|it no-|strūs nūmē-|rōsūs Horatius aures. (*Ovid*;  
Qualia | pallen-|tēs dē-|clinant lilia culmos. (*Statius*;  
Mollia | secu-|rā pērā-|gēbānt otia mentes. (*Ovid*;  
Continu-|um simi-|li sēr-|vāntiā lege teporem. (*Claud*;  
Volvis in-|exhau-|stō rēdē-|ūntiā secula cursu. (*Claudian*;

It may also very well consist of a remaining semifoot, a short monosyllable, and the initial syllable of a subsequent word, as

Una do-|mus vi-|rēs ēt ō-|nūs suscep̄rat urbis. (*Ovid*;  
Quam sua | liber-|tūs ād hō-|nēstā coēgerat arma. (*Ovid*;  
Litora voce re-|plēt sūb ū-|trōquē jac̄entia Phœbo. (*Ovid*;  
Frangē, pu-|er, cala-|mōs, ēt ī-|nānēs dēserē Musas.  
(*Calphurnius*;

Distule-|ratque gra-|vēs īn ī-|dōnēdā tempora pœnas.

(*Ovid*;

A trochee in the third foot will be either pleasing or disagreeable, according to the manner in which it stands connected with the other feet. If there be a pause immediately after the trochee, the effect is, in general, unpleasing, because the voice, which would find an agreeable rest on a long semifoot, is disagreeably suspended on a short syllable : e. gr.

Tum con-|dens pater | āstrū, ☾ pō-|los quoque lumine  
lustrans. (*Hilarius*;

Subrui-|tur na-|tūrā, ☾ dō-|lor quam consequitur rem.

(*Lucretius*;

Uleus e-|nim v|-vĕscit, & ē| inveterascit alendo. (*Lucret.*  
 Conāli-|um quoque | mājās, & ē| auctor est animi vis.

(*Lucretius.*

Sometimes, however, under peculiar circumstances, such construction is productive of beauty, as  
 Obstāpu-|it simul | īpē, & sīmol percussus Achates. (*Virg.*  
 Litora | deseru-|tē : & lātet sub classibus æquor. (*Virgil.*  
 Appa-|ret domus | infūs, & ē| atria longa patescunt, (*Virg.*  
 in the first of which examples, the pendent trochee is well adapted to portray the suspense of astonishment ; while, in the two latter, we willingly stop short, to look forward, as it were — and survey, in the one case, the fleet gradually receding from our view — in the other, the spacious hall, and long range of apartments, far extending in the back ground of the picture.

In the following passage of Ovid, likewise, the pendent trochee produces a very fine effect —

Obstupuit formā Jove natus; et, æthere pendens,  
 Non secus exarsit, quam cum Balcarica plumbum  
 Funda ja-|cit : volāt | illud, & ē| incandescit eundo.

The pause of suspense after *Illud* gives the reader an opportunity of following the ball with his eye, in its extensive range through the air.

But, on ordinary occasions, the ear requires that there be no pause immediately after the trochee in this place, and that the verse have a caesura at the trihemimeris, with another at the hephthemimeris — dividing it, as it were, into three portions, and thus affording, if not an actual pause, at least a little ease to the voice, at the third semi-foot, and again at the seventh, as

De patri-|i, & pur-|gāmīs ā-|grōs, & purgamus agrestes.  
 . . . . . (*Tibullus.*

Sed prope-|ret, æ ne | vñd cæ-|dant, æ auræque residant.

(Ovid.

Prima te-|net, æ plau-|sūque vñ-|lat æ fremituque se-  
cundo.

(Virgil.

Appa-|ret æ Cama-|rind pro-|cul, æ campique Geloi.

(Virgil.

Sometimes, however, the cæsura at the trihemimeris may very well be dispensed with, particularly if the first foot be a dactyl, followed by a pause, as

Rēstitit, | æ Eurydī-|cēnque su-|am, æ jam luce sub  
ipsā,

Immemor, heu! victusque animi respexit. . . . (Virgil.

Œcclidit, | æ Œcclidē-|ritque, si-|nas, æ cum nomine, Troja.

(Virgil.

and, in the subjoined examples, which have neither a pause after the first foot nor a cæsura at the trihemimeris, the structure produces a very beautiful effect —

. . . . . nec solum vulgus inani

Percussum terrore pavet, sed curia, et ipsi

Sēdībūs ēxsilūērē pātres. (Lucan, 1, 482.

Inde, ubi clara dedit sonitum tuba, finibus omnes,

Haūd mōrā, prōsilūērē suis. (Virgil, Æn. 5, 140.

. . . . . urget ab alto

ārbōribūsque sātisque Notus, pecorique, sinister.

(Geo. 1, 444.

the first finely describing the sudden emotion of the terrified assembly — the second, the start and rapid movement of the competitors eagerly pushing forward for the prize — the last, the irresistible impetuosity of the storm.

In the following instance, too, the result is equally pleasing, though in a different way —

. . . . . namque sepulcrum

incipit | appā-|rere Blānōris. (Virgil, Ecl. 9, 60.



the lengthening infinitive *āp-pā-rē-rē* happily painting the distance, as the dying away of the voice in the short final *E* expresses the faintness, of the object just discovered in remote perspective.

In the subjoined passage, likewise, a word of the same measure in the same position has a good effect in describing the state of a ship tottering on the edge of a sand-bank —

Namque inflicta vadis, dorso dum pendet iniquo,  
Anceps | *sūstēn*-|*-tātā* diu, fluctusque fatigat,  
Solvitur. (*Æneid*, 10, 304.

The third foot does not agreeably terminate a word of two short syllables with a pause after it — or a word of two long syllables with or without a pause — or, in any case, a longer word, of whatever form : e. gr.

Inde ge-|nus du-|rum *sūmūs*, | *experiensque laborum*.

(*Ovid*.

Acrior | ad pug-|nām *rēdit*, | *et vim suscitāt irā*. (*Virgil*.

Et pi-|gri lati-|cēs *māgis*, | *et cunctantior actus*. (*Lucr*.

Nec ven-|torum | *flāmīnā* | *flando suda secudent*. (*Lucil*.

At con-|tra, si | *mōllīā* | *sint primordia rerum*. (*Lucretius*.

.... Appa-|rent, et | *tōngē* | *divulsi licet, ingens* ....

(*Lucretius*.

.... Quæ flue-|ret na-|tūrā | *vi, varieque volaret*. (*Lucr*.

.... Et quæ-|cumque cō-|tōribū | *sunt conjuncta, ne-*

*cesse est*.

(*Lucretius*.

and verses thus divided in the exact middle were utterly reprobated by ancient grammarians, who accounted them, not heroic, but Priapean, as already observed in page 280. — Virgil, however, has *many* lines of similar structure to that above quoted: from which single circumstance (though I am very far from *admiring* them) I suspect that the majority of the Roman readers thought less harshly of

them, than those rigid grammarians; or Virgil would have been more careful to avoid the censure which must otherwise have attached to his verses. — It is somewhat remarkable, on the other hand, that Lucretius — whose pages exhibit every conceivable form of coarse, rugged, uncouth versification \* — has very few lines constructed like that of Virgil above.

But this structure, however censurable on common occasions, has, in some cases, its peculiar charm, as, for example, in the following passage, *Æn.* 2, 528 —

Portici—bus lon—gis *fūgit*, | *et vacua atria lustrat*  
Saucius —

\* But, rude as is the poetry of Lucretius, a very exquisite pleasure may be derived from it, when used as a foil to set off the more elegant productions of Virgil, Ovid, &c. — Indeed, no man will ever fully perceive and relish the superior beauties of Virgil's or Ovid's versification, till he have once or twice patiently perused the six books of Lucretius. On returning from *his* rugged lines of strung syllables to the polished verses of the others, he will enjoy the delightful sensations of a bewildered traveler, who, after having painfully forced his way through thorny brakes, suddenly emerges into a highly cultivated Eden, where, at every step, he discovers new charms, which would otherwise have escaped his notice, and which are now rendered more striking by the contrast with the former dreary scene. — On the other hand, is there a youth, who, relishing the beauties of Virgil's versification, regrets that his lines are not *all* equally polished, *all* equally harmonious? Let him read Claudian: and, when he is thoroughly disgusted (as he soon will be) with Claudian's unvarying efforts at labored polish and turgid pomposity, he will, on returning to Virgil, acknowledge that the Mantuan bard has designedly blended his more and his less polished lines with all the art of a first-rate painter, who knew that the judicious combination of light and shade can alone produce a good picture; while Claudian, like some of the Chinese daubers, covered his canvass all over with glare, without a due admixture of shade to temper and qualify it.

..... .)

When the *Tome* takes place at the penthemimeris, and there is no pause at the close of the third foot, not the slightest objection can be made to its terminating a dissyllabic word : e. gr.

Ut de-|sint vi-|rēs, ♀ tāmēn | est laudanda voluntas. (*Ovid.*

Non radi-|i so-|lis, ♀ nēquē | lucida tela diei. (*Lucretius.*

Et semel | emis-|sūm ♀ vōlāt | irrevocabile verbum. (*Hor.*

Sī dam-|nis rabi-|dūm ♀ quēdā | exsaturare dolorem.

(*Statius.*

Nimbo-|rum in patri-|ā, ♀ lēcā | feta farentibus Austris.

(*Virgil.*

Hæc ego | vatici-|nōr, ♀ quā | sum deceptus ab illo.

(*Ovid.*

Fortu-|nata do-|mūs, ♀ mōdō | sit tibi fidus amicus !

(*Propertius.*

Funera | pro sa-|crīs ♀ tibi | sunt ducenda triumphis.

(*Pedo.*

Eripit | inter-|dūm, ♀ mōdō | dat, medicina salutem. (*Ovid.*

The same is the case, if the *Tome* occur at the hepthemimeris : for example —

Non mihi | Dulichi-|ūm dūmūs | est, ♀ Ithaceve, Sameve.

(*Ovid.*

Sed sine | funeri-|būs cūpūt | hoc, ♀ sine honore sepulcri...

(*Ovid.*

Nec probi-|tate tu-|ā prīor | est ♀ aut Herculis uxor ....

(*Ovid.*

It may also agreeably terminate with a long monosyllable — the *Tome* and pause being at the penthemimeris, as

Nec pro-|sunt ele-|gī, ♀ nēc | carminis auctor Apollo.

(*Tibullus.*

Contem-|nuntque fa-|vōs, & ēt | frigida tecta relinquunt.  
(*Virgil.*)

Non ar-|mata tra-|hēns, & sēd. | pacis habentia vultum.  
(*Lucan.*)

Hæc laque-|o volu-|crēs, & hæc | capiat arundine pisces.  
(*Tibullus.*)

Pertulit | intrepi-|dās, & ad | fata novissima vultus. (*Ovid.*)

But, if there be not a pause at the penthemimeris, the third foot terminating with a long monosyllable has an awkward and unpleasing effect — and still worse, if it consist of two long monosyllables \*; as, for instance —

Tanto | mobili-|ōr vīs | et dominantior hæc est. (*Lucretius.*)

Primā ca-|loris e-|nim pārs, | et postrema rigoris. (*Lucret.*)

Ponderis | amis-|sā vī, | possint stare in inani. (*Lucretius.*)

Labitur | intere-|ā rēs, | et vadimonia fiunt. (*Lucretius.*)

Terra, su-|pra se | quæ sūnt, | concutit omnia motu.

(*Lucretius.*)

Aut con-|tractis | in sē | partibus obbrutescat. (*Lucretius.*)

Two short monosyllables; however, stand very well after the penthemimeral *Tome* and pause: e. gr.

Scindit | se nu-|bēs, & et in | æthera purgat apertum. (*Virg.*)

A Chio-|ne sal-|tēm, & vël ab | Helide, disce pudorem.

(*Martial.*)

Tot mala | sum pas-|sūs, & quāt in | æthere sidera lucent.

(*Ovid.*)

Hanc ego | suspici-|ēns, & et ab | hac Capitolia cernens.

(*Ovid.*)

\* The disagreeable effect, produced by an assemblage of long monosyllables, is strikingly conspicuous in the following verse of Lucretius — it *verse* I may venture to call it —

*Hinc in hinc pār vā ut nō sic esse patis sit.* (5; 879:

*The Fourth Foot.*

However pleasing the effect of the cæsura in general, there is not the smallest necessity for it in the fourth foot, if there be a cæsura at the penthemimeris; but, if not, a cæsura is here indispensably requisite.

In a verse which has the penthemimeral cæsura, the fourth foot may agreeably consist of

1. The remaining syllables of a word begun in the third, as

At domus | interi-|-or *re*-|-gālī | splendida luxu. (*Virgil*.

Asper e-|-quus du-|-ris *cōn*-|-tūnditūr | ora lupatis. (*Ovid*.

Et mu-|-tata su-|-os *requi*-|-ērunt | flumina cursus. (*Virg*.

Flamma-|-rumque glo-|-bos *liquē*-|-fāctāquē | volvere saxa.

(*Virgil*.

Perfu-|-dit lacry |-mis, *et ā*-|-pērtō | pectore fovit. (*Ovid*.

Tu licet | erro-|-ris *sub ī*-|-māginē | crimen obumbres.

(*Ovid*,

2. A separate word making the complete foot, as

Tyrrhē-|-noque bo-|-ves *in* | flūminē | lavit Iberos.

(*Virgil*.

Sunt ali-|-is scrip-|-tæ, *quibūs* | ālēā | luditur, artes.

(*Ovid*.

Spumeus | et fer-|-vens, *et āb* | ōbjicē | sævior, ibat.

(*Ovid*.

In this case, a dactyl is most commonly preferable, as giving more spirit and animation to the verse. Yet, on many occasions, the detached spondee has here its peculiar merit — producing a very good effect, particularly where the word itself is emphatic: and it is advantageously employed in expressing consequence, dignity, solemnity,

nx iety ,or in describing serious, grand, awful, terrific objects: e. gr.

Acres | esse vi-|-ros, <sup>et</sup> cum | *dūrā* | proelia gente. (*Virgil.*

Martis e-|-qui biju-|-ges, <sup>et</sup> et | *mūgnī* | currus Achillis.

(*Virgil.*

Secre-|-tosque pi-|-os, <sup>et</sup> his | *dāntēm* | jura Catonem.

(*Virgil.*

Quique pi-|-i va-|-tes, <sup>et</sup> et | *Phæbō* | digna locuti. (*Virgil.*

Sensit, | læta do-|-lis, <sup>et</sup> et | *fōrmæ* | cōscia, cōjux.

(*Virgil.*

Hæ ex | more da-|-pes, <sup>et</sup> hanc | *tāntī* | numinis aram . . .

(*Virgil.*

. . . . . ter saxeæ tentat

Limina | necquid-|-quā; <sup>et</sup> ter | *fēssūs* | valle resedit.

(*Virgil.*

. . . . Deseru-|-isse ra-|-tes; <sup>et</sup> stetit | *ācrī* | fixa dolore.

(*Virgil.*

Exci-|-sum Euboī-|-cæ latus | *ingēns* | rupis in antrum.

(*Virgil.*

Nec vim | tela te-|-runt: <sup>et</sup> licet | *ingēns* | janitor antro

Æternum latrans exsanguis terreat umbras. (*Virgil.*

3. Part of a word which runs out into the fifth foot —

Jam piger, | et lon-|-go <sup>et</sup> jacet | *ēxār-*|-*mātūs* ab ævo.

(*Statius.*

Omnis ad | arma ru-|-des <sup>et</sup> ager | *ēxstīmū-*|-*lādīt* alumnos.

(*Statius.*

Multo-|-rumque fu-|-it <sup>et</sup> spēs | *invīdī-*|-*ōsā* procorum.

(*Ovid.*

Sed fugit | intere-|-a, <sup>et</sup> fugit | *irrēpā-*|-*rābīlē* tempus.

(*Virgil.*

4. Part of a word begun in the third foot, and running out into the fifth —

Ferre do-|mum vi-|vos *in-|dignān-|tēsyūē* solebat,  
(*Ovid.*)  
Attenu-|ārat o-|pes ; *sed in-|ūttēnū-|ātā* manebat...  
(*Ovid.*)  
Tritice-|as mes-|ses *et in-|ēxpūg-|nābilē* gramen.  
(*Ovid.*)

5. A trochee and a short monosyllable, as

Ut, qui | paca-|to *stātū-|īssēt in | orbe* columnas ....  
(*Propertius.*)  
Ceu modo | carceri-| bus *dī-|mīssūs in | arva* solutis.  
(*Statius.*)  
Stantibus | exstat a-|quis, *ōpē-|rītūr āb | æquore* moto.  
(*Ovid.*)  
Adde lo-|cī speci-|em *nēc | frōndē nēc | arbore* tecti.  
(*Ovid.*)  
Liveat | infan-|dum *līcēt | ūrgōs ēt | aspera* Juno. (*Stat.*)

6. A trochee and the first syllable of a word which runs out into the fifth foot, as

Aurea | secu-|rā *cūm | pācē rē-|nāscītūr* setas. (*Calph.*)  
Nos quoque | præteri-| tos *sīnē | lābē pēr-|ēgīmūs*  
annos. (*Ovid.*)  
Roran-|tesque co-|mas *ā | frōntē rē-|mōvīt* ad aures.  
(*Ovid.*)  
Et jam | stella-|rum *sūb-|līmē cō-|ēgērāt* agmen. (*Ovid.*)  
Ultima | posse-|dit, *sōlī-|dūmqūē cō-|ērcūt* orbem.  
(*Ovid.*)

7. A remaining semifoot, or an independent long mo-

monosyllable, and part of a word which runs out into the fifth foot —

Jam non | sniti-|-mo ❧ Mar-|-tis tē-|-rōrē movetur.

(*Claudian.*

Ibat, et | Alcme-|-næ ❧ prae-|-dūm rēfē-|-rēbāt ovanti.

(*Claudian.*

Te duce | magnifi-|-cas ❧ Asi-|-ā pēr-|-spēnimās urbes.

(*Ovid.*

Est arvis, | æthere-|-um ❧ qui | fēnt cēt-|-viciūbūs axem.

(*Ovid.*

Sed prae-|-standus a-|-mor, ❧ res | nōn opē-|-rōsā volenti.

(*Ovid.*

8. A remaining semifoot, or an independent monosyllable, and a long monosyllable closely connected in sense with the word immediately following —

Ipsius | ante ocu-|-lōs ❧ in-|-gēns ā | vertice pontus . . . .

(*Virgil.*

Nec cōn-|-tentus e-|-o, ❧ mis-|-sī dē | gente Molossā . . . .

(*Ovid.*

Altera | pars vī-|-vit, ❧ rudis | ēst pārs | altera tellus.

(*Ovid.*

Non dare, | suspēc-|-tum : ❧ pudor | ēst, quī | suadeat illinç.

(*Ovid.*

in which examples; the close connexion between the words *a vertice, de gente, pars altera* \*, *qui suadeat*, causes the monosyllable, in each instance, particularly the preposition, to glide off, without any stress of accent, as smoothly

\* In the following verse of Claudian, Nupt. Hon. et Mar. 243 —

Hæc modo crescenti, plenæ *par altera* lunæ —

the connexion being not quite so intimate between *par* and *altera*, the reader will perceive that it makes, though a slight, yet a perceptible, difference in the accentuation and march of the line.



as if it were actually incorporated with the subsequent word. But the case is different, when the monosyllable is in any manner disjoined, or receives any emphasis of pronunciation, as in the following line of Virgil, *Æn.* 5, 280 —

Tali | remigi-|-o na-|-vīs sē | tarda movebat —

which, through the want of connexion between *se* and *tarda*, and the stress unavoidably laid on *se*, moves much more heavily — although that very heaviness is here a merit, as imitating the slow unwieldy motion of the disabled galley.

But this other verse of the same poet, *Geor.* 2, 43 —

Non, mihi | si lin-|-guæ cen-|-tūm sint, | oraue centum —

cannot equally plead the merit of imitative harmony to compensate its heaviness: and I confess I am very far from admiring it, though Virgil made no scruple of repeating it *verbatim et literatim* in *Æn.* 6, 625.

9. A remaining semifoot or an independent long monosyllable, and a word of two short syllables —

Cursibus | obli-|-quis ☞ in-|-tēr tūā | regna-fluentem. (*Ovid.*

Cur ego | solici-|-tā ☞ pōlī-|-ām mēā | carmina curā? (*Ovid.*

Cressa, ma-|-nus tol-|-lens, ☞ rātā | sīnt sūā | vota, pre-  
catur. (*Ovid.*

Expedi-|-am dic-|-tis, ☞ ēt | tē tūā | fata docebo. (*Virgil.*

Si tamen | intere-|-a, ☞ quid in | his ēgō | perditus oris . . .

(*Ovid.*

10. A remaining semifoot, or a long monosyllable, with a short monosyllable, and the first syllable of a word which runs out into the fifth foot —

Sæpe pa-|-ter dix-|-it, ☞ stūdi-|-ūm quid in-|-ūllē tentas?

(*Ovid.*

Et deus | huma-|ná ❧ lūs-|trō sūb |māginē terras.

(*Ovid.*

Pieri |das, pue-|ri, ❧ dōc-|tōs ēt ā-|mātē poētas. (*Tibul.*

Non me | Chaoni-|æ ❧ vin-|cūnt īn ā-|mōrē columbæ.

(*Propertius.*

Digna qui-|dem faci-|es, ❧ prō | quā vēl ōb-|irēt Achilles.

(*Propertius.*

Et quot | Troja tu-|lit, ❧ vētūs | ēt quōt ā-|chālā formas,

(*Propertius.*

Non docet | hoc om-|nes, ❧ sēd | quōs nēc īn-|ērtiā  
tardat.

(*Tibullus.*

11. A remaining semifoot and two short monosyllables  
— or, not amiss, one long and two short monosyllables —  
Utque pe-|ti vi-|dit jūvé-|nēm tōt āb | hostibus unum.

(*Ovid.*

.... Inque pe-|des abi-|it: ❧ no-|mēn, quōd ēt | ante,  
remansit.

(*Ovid.*

Ipsē do-|cet, quid a-|gam: ❧ fās | ēst ēt āb | hoste doceri.

(*Ovid.*

When there is a trochee in the third foot, the fourth  
ought, by all means, to have the hephthemimeral cæsura,  
as,

Jamque ci-|bo vi-|nōquē gra-|vēs, ❧ sōm-|noque jacebant.

(*Ovid.*

Et par-|vam cele-|brārē do-|mūm, ❧ vētē-|resque penates.

(*Ovid.*

and, in such case, it agreeably admits various forms of  
construction : e. gr.

In quo-|rūm subi-|ērē lo-|cūm: ❧ fraū-|desque dolique.

(*Ovid.*

Vota ta-|men teti-|gērē de-|ōs, ❧ tētī-|gere parentes.

(*Ovid.*

Dulce ru-|bens, viri-|diquē ge-|nās & spēc-|tabilis ævo.

(Statius.

Capti-|vo mori-|būndūs hu-|mum & dīd-|demate pulses.

(Statius.

Edomi-|tis vehe-|rētūr e-|quīs, & ēt in |ære trementem...

(Claudian.

Sed timu-|it, ne |fōrtē sa-|cēr & tōt āb |ignibus æther...

(Ovid.

Clamā-|bat, fle-|būtquē si-|mūl; & sēdū-|trumque decebat.

(Ovid.

Mixtā vi-|ris, tur-|mālē fre-|mīt : & dāt ē-|untibus enses.

(Statius.

Tum pri-|mum subi-|ēpē do-|-mōs : & dēmūs |antra fuerunt.

(Ovid.

Sicanj-|-o præ-|tēntā si-|-nū & jācēt |insula contra. (Virg.

Macē no-|-vā vir-|-tūtē, pu-|-ēr; & sīc |itur ad astra.

(Virgil.

But, although no objection lie against the monosyllable *Sic* in the last quoted verse — or against any other monosyllable in the same station, preceded in like manner by a pause, and equally connected with the following words — the case is widely different, if the monosyllable have the pause *after* it, and be more nearly connected with the preceding part of the verse, as in the following lines of Lucretius, which, from those circumstances, are quite horrid —

Unde om-|-nes na-|-iūrā cre-|-ēt rēs, & |auctet alatque.

Usque ade-|-o con-|-fūsā ve-|-nīt vōx, & |in- que -pedita.

The want of the hepthemimeral cæsura (after a trochee in the third foot) is a serious disparagement to the verse,

which thus has no cæsura at either the fifth or the seventh semifoot: e. gr.

Quædamus|utili-|-tūtis e-|-ōrūm|præmia causâ. (*Lucretius.*

Prætere-|-a quæ-|-cūmq̃ue ve-|-tūstā-|-te amovet ætas . . .

(*Lucretius.*

Quâ cur-|-sum ven-|-tūsq̃ue gu-|-bērnā-|-torque vocabant.

(*Virgil.*

Inter | se quæ | *primā*, po-|-*tissimā*-|-que insinuetur. (*Lucr.*

Quoque mo-|-do dis-|-*trāctā*. red-|-*irēt* *in* | ordia prima.

(*Lucretius.*

Ut nos-|-tris tume-|-*fāctā* su-|-*pēribiāt* | Umbria libris\*.

(*Propertius.*

The following line of Virgil, however —

...Præcipi-|-tant; sua-|-*dēntquē* ca-|-*dēntiā* sidera somnos —

though not calculated to call forth our admiration or applause — is rendered less objectionable than that of Propertius, by the pause at the trihemimeris, and the spondee in the second place. But, though such structure may sometimes be admissible, that is, *in general*, the highest praise we can bestow on it. In some particular cases, nevertheless, it may have a very good effect, as in the two following examples, which every judicious reader will approve —

Aspicit | hos, ut | *fōrtē* pe-|-*pēndērāt* | æthere mater.

(*Ovid.*

Illa, ma-|-nus ut | *fōrtē* te-|-*tēndērāt* | in maris undas . . .

(*Ovid.*

\* Some of my readers may probably censure me for censuring this line, and conceive its rampant march well adapted to express the proud exultation of triumph. I consent, provided they allow, that, on any *common* occasion, a verse of similar structure would be ungraceful and disagreeable.

In this passage of Virgil, too —

Continuo, ventis surgentibus, aut freta ponti

*Incipit*|-ūnt āgi|-tātā tū|-mēscērē —

the structure of the latter line is very happy, and well calculated to represent the heaving motion and swell of the agitated deep.

And, although, in verses constructed like the following —

Et simi|-li for|-mūtā vī|-dēbānt | sæpe figurā. (*Lucretius.*

Tum Theti|-di pater | ipsē jū|-gāndūm | Pelea sensit.

(*Catullus.*

the spondee thus terminating a trisyllabic word after the trochee in the third foot, renders the line very lame and heavy — yet, in the subjoined verse of Lucretius, that very lameness becomes a conspicuous beauty, as more expressively picturing the disappointed effort of the fallen soldier, who, yet unconscious of the loss of his leg by a sudden and violent stroke, attempts to rise, and again falls to the ground —

Inde alius co|-nātūr ād|-ēmtō | surgere crure. (3, 652.

Virgil, too, by a verse of similar structure, has most successfully made the sound an echo to the sense, where, describing the sturdy exertions of the Cyclopes in forging the bolts for Jupiter, he says (Geo. 4, 174) —

Illi inter sese multā.vi brachia tollunt

In nūmērūm, vēsāntquē tē|-nācī fōrcēpē ferrum.

The effect of the elision and of the tardy spondees, and of the expressive, monosyllable *Vi* (or *WEE\**), in the first

\* The affinity in sound between the Roman *V* and our *W* has been noticed in page 3. It here remains to observe that the long *I* in Latin is pronounced by *all* the other nations of Europe as we pronounce the long *E* or *EE*.

line, will be felt by every reader, as admirably painting the slow laborious efforts in heaving the ponderous sledges: but the beauty of the second — which exactly imitates the din of those sledges, as they fall thundering in successive and regular order — will be more sensibly felt by those, who, reading it according to quantity, place the accent on the final syllable of *numerum*, than by those who pronounce the word with the prose accent, *númerum*. — Virgil himself appears to have been highly pleased with the effect of these combinations, since (with the exception of the concluding word alone) he copied the whole passage verbatim into the *Æneid*, 8, 452.

*The fifth foot*

requires no cæsura. On the contrary, a cæsura at the *ennehemimeris* is, in general, a disparagement to any except a spondaic line: e. gr.

Materi-|es ut |suppedi-|tet re-|būs ⇌ rēpā-|randis.

(*Lucretius*.)

Propter e-|gesta-|tem lin-|guæ, et re-|rūm ⇌ nōvī-|tateni.

(*Lucretius*.)

The fifth foot admits fewer varieties in its construction than any of the preceding feet. — It may elegantly consist of

1. An entire separate word, as

Flebis et | arsu-|ro posi-|tūm mē, | *Dēlīā*, | lecto. (*Tibull.*)

Nunquam | pigra fu-|it nos-|trīs tūā | *grātīā* | rebus.

(*Ovid.*)

Candida | polu-|tos comi-|tātūr | *cūrīā* | fascēs. (*Claudian.*)

Navita | tranquil-|lo mode-|rābītūr | *āquorē* | pinum.

(*Claudian.*)

Utque pe-|ti vi-|dit juve-|-nēm tōt āb | *hōstibūs* | unum.  
(*Ovid.*)

Ædibus | in medi-|-is, nu-|-dōquē sūb | *āthērīs* | axe.  
(*Virgil.*)

2. A trochee, joined with either a short monosyllable or the first syllable of the ensuing word, as

Fraxinus | in sil-|-vis pul-|-cherrima, | *pīnūs* *īn* | hortis.  
(*Virgil.*)

Rara qui-|-dem faci-|-e, sed | rarior | *ārtē cū*-|-nendi (*Ovid.*)  
Nubibus | assidu-|-is plui-|-oque mǎ-|-*dēscit āb* | Austro.  
(*Ovid.*)

Nec Tela-|-mon abe-|-rat, mag-|-nive crē-|-*ātōr ā*-|-chillis.  
(*Ovid.*)  
Hæc ego | vatici-|-nor, quia | sūm dē-|-*cēptūs āh* | illo.  
(*Ovid.*)

Adde me-|-rum, vi-|-noque no-|-vos cōm-|-*pēscē dū*-|-lores.  
(*Tibullus.*)

Et medi-|-am tule-|-rat gres-|-sus rēsū-|-*pīnd pēr* | urbem.  
(*Ovid.*)

Scilicet | æquore-|-os plus | est dōmū-|-*īssē Brī*-|-tannos.  
(*Ovid.*)

Ex hume-|-ris medi-|-os coma | dēpēn-|-*dēbāt īn* | armos.  
(*Ovid.*)

Pulvere-|-umque so-|-lum pede | pūlsā-|-*vērē hī*-|-sulco.  
(*Ovid.*)

Nascitur | Autoly-|-cus, fur-|-tum īngēnī-|-*ōsūs ād* | omne.  
(*Ovid.*)

Illic, | quam lau-|-des, erit | offici-|-*ōsā vō*-|-luntas. (*Ovid.*)  
Secre-|-tos col-|-les, et īn-|-*āmbītī*-|-*ōsā cū*-|-lebat... (*Ovid.*)

To these examples let me add a very beautiful passage from the *Metamorphoses*, 13, 12° —

Finierat Telamone satus; vulgique secutum  
Ultima murmur erat; donec Laërtius heros  
Adstifit, atque oculos, paullum tellure moratos,  
Sustulit | ad proce-|-res, ēx-|-spēctā-|-tōquē resolvit  
Ora sono —

in which it is easier to feel than to describe the impressive effect of *ēx-spēc-tā-tōquē*, so happily significant of the solemn pause of silent suspense and expectation, which intervened between the orator's rising and the opening of his speech.

3. The three concluding syllables of a word begun in the fourth or third foot, as

Terra, pi-|-læ simi-|-lis, nul-|-lo fūl-|-cīmīnē | nixa. (*Ovid.*  
Tempora | labun-|-tur, taci-|-tisque sē-|-nēscimūs | annis.  
(*Ovid.*

Somnia, | quæ ve-|-ras æ-|-quent īmī-|-tūmīnē | formas.  
(*Ovid.*  
Nunc fron-|-dent sil-|-væ, nunc | fōrmō-|-sīssimūs | annus.  
(*Virgil.*

Verba mi-|-ser frus-|-tra non | prōfici-|-ēntiā | perdo. (*Ovid.*  
At tu, | de rapi-|-dis īm-|-mānsuē-|-tīssimē | ventis. (*Ovid.*  
Gratia | Dīs! fe-|-lix et īn-|-ēxcū-|-sābilē | tempus. (*Ovid.*

A spondee occasionally takes place of the dactyl in the fifth station, as observed in page 202; in which case a cæsura is here no disparagement to the verse, if the spondee itself be not objectionable: e. gr.

Quæque re-|-gis Gol-|-gos, quæ-|-que Idali-|-ūm & frōn-|  
-dosum. (*Catullus.*

Egres-|-sus cur-|-vis e | litori-|-būs & Pī-|-ræei \*. (*Catull.*

vesis of the *EI* takes place here in *Piræci*, as in *Oilei*,



But, if the spondee terminate a word, the verse is horrid, as this of Ennius, Ann. 5, 3 —

Rōmā-|-nī nū-|-rīs Al-|-bām cīnx-|-ērūnt | Lōngam —

and the following, from Lucretius, 2, 309 —

Omnia | cum re-|-rum pri-|-mordia | sīnt in | motu —

which is much better calculated to describe a state of torpid immobility, than of active and incessant motion.

And here it is to be observed, that, whenever the fifth foot is a spondee, the fourth ought to be a dactyl\*: otherwise three successive spondees in the latter hemistich render the verse dull and heavy.

Sometimes the fifth and sixth feet together consist of a single word, as

Non cau-|-ponan-|-tes bel-|-lum, sed | bēllīgē-|-rāntēs.

(Ennius.

Sunt igi-|-tur soli-|-dā pri-|-mordia | simplici-|-tāte. (Lucr.

Elec-|-tōs juve-|-nes simul | et decus | innūp-|-tūrum.

(Catullus.

In these examples, however, and in several others which

\* The poets were generally attentive to this particular; though we sometimes meet with lines in which the rule is not observed, as, for example, the following, which, by the way, are no better than heavy unmusical prose —

Phāsīdōs ad fluctūs et finēs aētēdōs. (Catullus.

... Rēgiā, fūlgētī splēdēt aūro atque argētō. (Catullus.

Cīvēs Rōmānī tūnc factī sūnt Cāmpānī. (Ennius.

Some critics, however, discover a beauty in a very heavy line of Virgil, though not quite so heavy and prosaic as those just quoted, since it has not more than four spondees continued in succession, viz.

Aūt lāvēs ocrēās lēntō dūcūnt argētō.

But, for my part, I should not have thought the line worse, if it had terminated with *ocrēās argētō*; the two spondees being amply sufficient.

might be quoted, those long words terminating the line have little claim to praise \*. But, on particular occasions, to express slowness of motion, grief, anxiety, consternation, dismay, surprise, astonishment — or to describe a grand, majestic, vast, sublime, awful, terrific object — they are very advantageously employed, and produce a very happy and impressive effect : e. gr.

Ille, ut conspectu in medio, turbatus, inermis,

Constitit, atque oculis Phrygia agmina | *circūm-*|-*spērit*....  
(*Virgil.*

Qualibus incensam jactāstis mente puellam

Fluctibus, in flavo sæpe hospite | *sūspi-*|-*rāntem* ? (*Catull.*

Æquoræ monstrum Nereides | *ādmī-*|-*rāntēs*. (*Catullus.*

Pictarumque jacent fera corpora | *pānthē-*|-*rārūm*. (*Ovid.*

Aëre nec vacuo pendentia | *Maūsō-*|-*lēa*. (*Martial.*

Aëriæque Alpes, et nubifer | *āpēn-*|-*nīnus* †. (*Ovid.*

\* And still less the two longer words in these lines of Ennius —

Hostem qui feriet, mihi erit *Cārthāgīniēnsis*,

Quisquis erit, cujatis erit. (*Annal.* 8, 15.

Bellipotentes sunt *magi*\*, quam *sāpiētīpōtētēs*. (6, 5.

† However grand the effect of *Apenninus* in this verse, it does not here present to my mind so sublime an image, as in Virgil, *Æn.* 12, 703 —

Quantus Athos, aut quantus Eryx, aut ipse, coruscis

Quum fremit ilicibus, quantus, gaudetque nivali

Vertice se attollens pater | *āpēn-*|-*nīnūs* ad | auras.

Is it, that, in Virgil — the word being in the middle of the hemisich — the voice still continues rising on the third syllable of *Apenninus*, and thus exalts its summit to a greater and yet greater elevation — while, in Ovid, the voice begins to fall after the second syllable, before we have reached that height ? — Whatever the cause may be, old Apennine, to my imagination, rears his towering head considerably higher in Virgil's line than in that of Ovid.

..... nec brachia longo  
 Margine terrarum porrēxerat | *āmphī-* | *-tritē* \*. (Ovid.  
 \*\*\* In magno clamor fuit | *āmphithē-* | *-ātrō*. (Martial.  
 Annuit invicto cœlestūm numine rector ;  
 Quo nutu † tellus atque horrida | *cōntrēmū-* | *-ērūnt*  
 Æquora, concussitque micantia sidera mundus. (Catullus,

Of two short monosyllables in the fifth foot very few examples occur. I quote, however, a couple from Lucretius —

Nidor enim penetrat, quā succus | *nōn* | *it* | *in* | artus. (2, 682.

Cum similis toto terrarum | *nōn* | *sit* | *in* | orbe. (2, 543.  
 on which it may appear capricious in me to observe, that

• To me this appears as happy a line as any that we have from the pen of Ovid. The reader will sensibly feel the effect of the lengthening words here following each other in un-interrupted succession — each exceeding the former either in its time or its number of syllables — and thus extending the prospect to immeasurable distance.

† Instead of the common reading, *tunc et*, I have here ventured to substitute *nutu*, which I presume few of my readers will hesitate to adopt as the genuine text. Thus Virgil, *Æn.* 9, 106, and 10, 115 —

*Annuit, et totum nutu tremefecit Olympum* —

and likewise Ovid, *Fast.* 2, 489 —

*Jupiter annuerat : nutū tremefactus uterque*

*Est polus; et cœli pondera sensit Atlas.*

After the grand images presented in the foregoing quotations, I am almost ashamed to introduce so mean and ignoble a picture as that of a sqd-hopping rustic: but this is the only place where I can properly notice the following line of Virgil, *Ecl.* 5, 73 —

*Saltantēs Sātŷrōs imitābūŷr ālphēsibŷsus* —

which is justly entitled to praise, as a good specimen of imitative harmony — well representing the rude gambols of the lusty clown, and shaking the earth beneath his heavy tread.

*nōn* *it* in *artus* hurts my ear, while *nōn* *sit* in *arbo* does not. But *nōn* *sit* can easily be pronounced as a single word accented on the first syllable, like *adit*, *insit*, or *possit*; whereas, in *nōn* *it*, the *it*, being a more emphatic word than *sit*, requires greater stress of pronunciation, and the division is more sensibly felt; which naturally renders the foot more heavy in this case than in the other.

*The sixth foot*

ought, in general, to consist of an entire single word, or the two remaining syllables of a trisyllabic word begun in the fifth foot, as

Auro-| pulsa fi-|des, au-|ro ve-|nalia | *jūra*. (*Propertius*.  
Pugnan-| di cupi-|das ac-|cendit | voce co-| *hūrtēs*. (*Claud.*

A cæsura in this foot, causing the verse to terminate with a monosyllable, is, for the most part, ungraceful, as

Corpori-|bus cæ-|cis igi-|tur na-|tura ge-|rit. *res*.  
(*Lucretius*.)

Adju-|tamur e-|nim dubi-|o procul | atque ali-| *mūr* *nos*.  
(*Lucretius*.)

An pecu-|des ali-|as di-|vinitus | insinu-| *ēt* *sē*. (*Lucr.*

Sometimes, nevertheless, a final monosyllable produces a very good effect, as

Tum pie-|tate gra-|vem ac meri-|tis si | forte vi-|  
-rum **QUEM**

Conspexere, silent, arrectisque auribus adstant. (*Virgil*.  
and particularly if it be a striking emphatic word, as

**Æ**re re-|nides-|eit tet-|lus; sub-|terque, vi-|rōm VI,  
**H**acitar-|pedibus sonitus. (Lucretius.

**I**n juve-|nes-|cer-|to sic | impete | vulnifi-|cas SUS  
 Fertur . . . . . (Ovid.  
 Sternitur, | exami-|misque, tre-|mens pro-|cumbit hu-|  
 -ni BOS. (Virgil.

**F**ranguntur remi: tum prora avertit, et undis  
 Dat latus: | insequi-|tur cumu-|lo præ-|ruptus a-|  
 -quæ MONS. (Virgil.

And — though less interesting than the ox above, or the  
 Calydonian boar — the tiny mouse is exhibited to advan-  
 tage in that well-known verse of Horace —

**P**arturi-|ent mon-|tes : nas-|cetur | ridicu-|lus MUS —  
 where the final monosyllable — rendered the more striking  
 and conspicuous by the necessary effort of the voice to ac-  
 cent it — forms a truly laughable contrast with the pom-  
 pous beginning of the line.

These, however, are particular cases: and, though  
 some others might easily be added, which are either lau-  
 dable, or, at least, tolerable — yet, on ordinary occasions,  
 the final monosyllable is not entitled to praise.

Two monosyllables, of course, can hardly merit com-  
 mendation, as

**A**ugmine | vel gran-|dī vel | parvo | denique | dūm sit.  
 (Lucretius.

**E**t quoni-|am pla-|gæ quod-|dam genus | excipit | in sē.  
 (Lucretius.

**N**ec con-|tra pug-|nant, in | promptu | cognita | quæ sūnt.  
 (Lucretius.

But they are much less objectionable, and even pass

very well, when the first of them is an emphatic word, and the latter, not being emphatic, requires little stress of accent — as, for example, the word *Est*, which is perhaps the only monosyllable that makes a tolerable conclusion in this case: e. gr.

Grammati-|ci cer-|tant, et ad-|huc sub | iudice | *līa ēst.*

(*Horace.*)

Si mala | condide-|rit in | quem quis | carmina, | *jūs ēst,*  
Judiciumque. (*Horace.*)

Seu teme-|re exspec-|to, si-|ve id con-|tingere | *fās ēst.*

(*Ovid.*)

... Præcipi-|tant eu-|ræ, tur-|bataque | funere | *mēns ēst.*

(*Virgil.*)

Quod superest — hæc sunt spolia, et de rege superbo

Primiti-|æ; mani-|busque me-|is Me-|zentius | *hic' ēst.*

(*Virgil.*)

### *Redundant Syllable.*

At the termination of the verse, a redundant syllable, elided before a vowel at the beginning of the next line, sometimes produces a very fine effect; the unusual stress, laid, in that case, on the second syllable of the spondee; and the continuation of the two verses by *synapheia*, together tending to enlarge and magnify the object: e. gr.

Et magnos membrorum artus, magna ossa la-|certos-|que\*  
Exuit. (*Æneid*, 5, 422.)

\* This passage is an imitation of that quoted from *Senius* in page 189 —

..... Magna ossa la-|certi-|que

Apparent —

as noticed by *Macrobius*, 6, 1, in his enumeration of various passages, for

Jamque, iter omnis, turres ac tecta La-ti-no-rum  
Ardua cernebant juvenes. (*Æn.* 7, 160.)

Prata, arva, ingentes silvas, saltusque, pa-ludes-que

Usque ad Hyperboreos, et mare ad Oceanum. (*Catullus.*)

But, to produce this effect, the second syllable of the spondee must be really long, either by its own nature or by the concurrence of consonants; for the *Arbutus horrida*, in *Georg.* 2, 69, is a quite different affair. — With respect to the additional emphasis on the syllable in question, the reader will the more sensibly feel its force and effect, on a comparison of the preceding quotations with the lines here following; the syllables, -*tos*-, -*no*-, and -*das*-, being necessarily pronounced with greater emphasis in those than in these.

Brachiaque, et nados media plus parte latertos. (*Ovid.*)

Montibus ignotum Rutulis, cœloque Latino. (*Juvenal.*)

Bosporos et Tanais superant, Scythicæque paludes. (*Ovid.*)

In the following passage, *Æneid*, 6, 602 —

Quos super atra silex, jamjam lapsura, pa-denti-que  
Intinact assitailis —

although the redundancy and synapheia do not tend to amplify the object, yet they are productive of beautiful effect — presenting to our imagination a lively image of the huge stone in such a state of critical suspension as leads us momentarily to expect its fall.

Other examples will occur in reading: but, where there is not some striking image to be produced by this poetic

which Virgil was indebted to his predecessors, It appears indeed that the Mantuan bard was highly pleased with the effect of Ennius's hemistich, since he thought it worthy of being so closely imitated in an interesting description in the *Æneid*.

licence, it cannot be considered as adding any beauty to the versification — rather, indeed, the contrary.

*Long Words.*

In addition to the detached observations, scattered through the preceding pages, on the collocation of words of different lengths and quantities, it may not be amiss here to give a collective view of the various positions which they may severally occupy in the hexameter verse. But I shall content myself with adducing examples of each description of words in those positions alone where they appear to the best advantage, without quoting lines in which they are differently, but less advantageously, placed\*.

\* For example, under the first form of five-syllable words (-----), I take no notice of the following position, though seen in Virgil —

Degene-|-remque Nē-|-ōptōlē-|-mūm narrare memento —  
because, though the word may be tolerated in that station, it cannot be considered as advantageously placed there — leaving the verse without a cæsura either at the trihemimeris or the penthemimeris — without even a trochee in the third foot. Let the reader only compare that verse with the following —

..... Vidi ipse furem  
Cæde Nē-|-ōptōlē-|-mūm, et geminosque in limine Atridas —  
and he will, I presume, not condemn me for having omitted to point out every position in which a word does happen to occur in the poets, or in which a hero with a long name might be forcibly exhibited, but not more at his ease than in the pillory: e. gr.

Degene-|-rem nar-|-rare Nē-|-ōptōlē-|-mūm memor esto —

Degene-|-remque pa-|-tri nar-|-rare Nē-|-ōptōlē-|-mūm tu

Sis, Trojane, memor.

Neither will he regret the omission of such forms as *interficiētis* and *superjiciētis*, though Ennius ventured to introduce words of similar measure into verses, noticed in page 327.



Words of *two* or *three* syllables requiring no additional notice in this place, I limit my remarks to those of greater length: and, in the examples adduced, I consider *Que* or *Ve* as a constituent syllable of the word to which it is joined; its effect being the same, in point of euphony or cacophony, as if it were inseparable. Wherefore, when I say that *ēxau-diērānt*, for instance, cannot be admitted into more than two places, I would not be understood to mean that it cannot, with the addition of *Que* or *Ve*, allowably assume a different station: for, with either of those appendages, I account it as a word of *six* syllables, like *ignōbilitātē*, which<sup>\*</sup> is admissible into another part of the line, as will appear in the course of these remarks.

*A word of four syllables,*

1 (— — — —), as *āmāntībūs*, may laudably stand in two positions \* —

Distulē-|ratque gra-|ves in ī-|dōnēdā | tempora poenas.

(Ovid.)

Jam sube-|unt an-|ni fragi-|les, et īn-|ērtīlōr | ætas.

(Ovid.)

2 (— — — —), as *dōcūmētā*, in four —

Et dōcū-|mētā dā-|mus, quā simus origine nati. (Ovid.)

Vota ta-|men tēti-|gērē dē-|os, tetigere parentes. (Ovid.)

Ille qui-|dem to-|tam frēmē-|būndūs ōb-|ambulat Ætnam.

(Ovid.)

Cum procul | insa-|næ trahe-|rent Phdē-|thōntā quā-|drigæ.

(Claudian.)

\* Sometimes in a third. See two examples in page 321.

3 (v - - -), as *amāverunt*, in one —

Vitta cū-|ērcē-|bāt positos sine lege capillos. (Ovid.

4 (v - - -), as *trēpidāntēs*, in one —

Protinus |Æoli-|is āquī-|lōnēm | claudit in antris. (Ovid.

5 (- - - -), as *cōncipiūnt*, in three \* —

Pūrpūrē-|ūm viridi genuit de cæspite florem. (Ovid.

Ardua | Caucāsē-|ō nutat de vertice pinus. (Claudian.

Tum Biti-|æ dedit | incēpti-|tāns: ille impiger hausit . . .

(Virgil.

6 (- - - v), as *pūgnāntibūs*, in two —

Cumquē su-|o de-|mens ēx-|pellitūr | ambitus auro.

(Claudian.

Aurea | submove-|ant rapi-|dos ūm-|brāculā | soles.

(Claudian.

7 (- - - v), as *cōnfluxissē*, in two † —

īnspēc-|tūrā domos, venturaque desuper urbi. (Virgil.

Et soci-|am ple-|bem non | indig-|nātā potestas. (Claud.

8 (- - - -), as *cōtēndētēs*, in two —

Nec cīr-|cūmfū-|sō pendebat in aëre tellus. (Ovid.

Alta pe-|tit gradi-|ens juga | nobilis | āpēn-|nīnī. (Petron.

*A word of five syllables,*

1 (v - - - v), as *rēcōndiderānt*, is admissible in one position only —

\* In a *spondaic* verse, it may agreeably occupy another station, viz.

Pro mol-|li vio-|lā, pro | pūrpūrē-|ō narcisso . . . (Virgil.

† And, on some particular occasions, a third, as shown in pages 309 and 310.

Axis in-|ōccidū-|ūs, geminā clarissimū Arcto. (Lucan.

2 (~~~~), as *ādōrātūrōs*, in one, viz. as the final word of a spondaic verse, though I cannot produce an example.

3 (~~~~), as *inēxpērrēctū*, in one —  
Ut puer, | et vacu-|is ut in-|obsēr-|vātū in herbis. (Ovid.

4 (~~~~), as *crēpitāntiā*, in two —  
Invi-|tat som-|nos crēpi-|tāntibūs | unda lapillis. (Ovid.  
Fron-|dibus | orna-|bant, quē | nunc Cāpi-|toliā | gemmis.  
(Ovid.

5 (~~~~), as *imitātōrēs*, in one —  
Aut pōpū-|lātri-|cēs infestavere catervæ. (Claudian.

6 (~~~~), as *dissōclātā*, in two \* —  
Sanguinē-|ōquē rubens descendit Iupiter imbre. (Petron.  
Ante Jo-|vem pas-|sis stetit | involā-|sā capillis. (Ovid.

7 (~~~~), as *ingēmāssēt*, in one —  
Molibus | æquore-|is con-|cluditur | amphithē-|atrūm.  
(Rutilius.

8 (~~~~); as *ēxaudlērānt*, in one† —  
Vos sēr-|pēntigē-|nīs in se fera bella dedistis. (Ovid.

\* Sometimes advantageously in a third, as noticed in page 309.

† With a slight pause at the *trihemimeris*, it might well stand in another position, thus —

~~~~ | ~~ē~~ sēr-|pēntigē-|nīs ~ ~ | ~ ~ | ~ ~

but I cannot produce a classic example; for Virgil's

Det motus incōmpōsitū . . . (Geo. 1, 350)

is not exactly such as I have in view, however well it may, in that passage, suit the rude artless motions of the dancing rustic.

9 (— — — — —), as *delectācōnibūs*, in one —  
 Non ex-|specta-|tas dabat |*ādmī*-|*rāntībūs* | *ūmbra*s. (Ovid.

10 (— — — — —), as *insultāverē*, in one —  
 Persidēs | *arca*-|*num sū*-|*spirā*-|*verē* *calorem*. (Claudian.

11 (— — — — —), as *inexplētōs*, in one —  
*intēm*-|*pācē*-|*cā* *turbantes festa Minerva*. (Ovid.

*A word of six syllables,*

1 (— — — — —), as *abhōrruerātis*, can stand well in one  
 place only, as  
 Secre-|tos mon-|tes et in-|*āmbit*-|*ōs* *colebat* . . . (Ovid.

2 (— — — — —) as *inobservābils*, in one —  
 Vis dare | *majus ad*-|*huc et in*-|*ēnār*-|*rābilē* | *munus*?  
 (Martial.

3 (— — — — —), as *superiniciant*, in one —  
 Queis *āmē*-|*thūōnī*-|*ūs* *nequeat certare Melampus*. (Tibull.

4 (— — — — —), as *manifestāverē*, in one —  
 Insidi-|as pro-|det, *mānī*-|*festā*-|*bītquē* *latentem*. (Ovid.

5 (— — — — —), as *superimpēdētēs*, in one —  
 Tempe, | *quæ sil*-|*væ cīn*-|*gunt*, *sūpēr*-|*impēn*-|*dētēs*.  
 (Catullus.

6 (— — — — —), as *immedicābilē*, in one —  
 Atque *Ara*-|*bum popu*-|*lus sua* | *dēspōlī* | *āverāt* | *armā*.  
 (Petronius.

7 (— — — — —), as *tērrificāverūnt*, in one —  
*Lādmē*-|*dōntē*-|*ōs* *fugeret fortuna penates*. (Val. Flaccus.

8 (---vv-), as *ignōbilitātē*, in one —

Adde se-|nem Tati-|um, Jū-|nōnīcō-|lūsquē Faliscos.

(Ovid.)

9 (----v-), as *āpēnnīngēnā*, in one —

āpēn-|nīngē-|nīs cultas pastoribus aras. (Claudian.)

10 (----vv), as *incōnsolābīlis*, in one —

Ne fugi-|ens se-|clis ōb-|līvīs-|cētībūs | ætas . . . (Catull.)

#### A word of seven syllables,

1 (---vvv-), as *āmphitrjōniādēs*, may stand in one position, as

āmphitrj-|ōniā-|dēs, aut torvo Jupiter ore. (Petronius.)

2 (vv---v), as *inērsātūrābīlis*, in one —

Jūno-|nis gravis | ira et in-|ērsātū-|rābīlē | pectus. (Virg.)

3 (vv---v-), as *sūpērīncūbūērē*, in one —

Armige-|rumque Jo-|vis, Cŷthē-|rēiā-|dūsquē columbas.

(Ovid.)

#### Elisions

are in general injurious to harmony; and their frequent recurrence is very disagreeable: for which reason, Virgil designedly disfigured with such blemishes the verse in which he wished to represent the deformity of the grim Cyclops, whose hideous figure was rendered still more revolting by the effects of his late wound —

*Monstrum horrendum informe ingens*\* . . . .

The following line, which admits not a similar apology

\* It is probable, however, that the elisions did not appear so harsh to the Romans, as they do to us, or we should not find so many of them

for the elisions, is absolutely detestable \*. It was intended by Catullus for a dactylic pentameter ; though, if we had

in the writings of their best poets; even the lyric pieces of Horace not being free from them. No doubt, they so managed them in pronunciation, as to do away a great part of the apparent harshness. From the nasal sound which they gave to the final *M* (page 163) it is evident that they could get over the *ecthlipsis* of *AM* or *UM* without either wholly suppressing the syllable in either case, or fully pronouncing it — and yet not exceed the due time allotted to the verse or foot. In *synalephe*, too, they might have so blended the concurrent vowels, as to produce similar effect. The Italians are very frequently obliged to do this in their poetry ; and we, likewise, have *sometimes*, though more rarely, occasion to do it in ours : e. gr.

Exile or ignominy or bonds or pain. (*Parad. Lost*, 2, 207.

Still, however, it is pretty clear that elisions were considered by the Romans, as, in *some* degree at least, objectionable ; otherwise Claudian would not have been so remarkably studious to avoid them.

\* But, if the reader wish to see a much more striking specimen of multiplied elisions, he will find it in a curious couplet, composed by a noble lord now living. I here quote it, together with eight lines of my own, written on occasion of the noble author's giving me the words transposed, to be reduced into a distich. The reader will perceive that I am indebted for my idea to that epigram in the *Anthologia*, 2, 24, 1 —

Νυκτικοράξ ἄδεις Σαραπηφόρον' ἀλλ' ὅταν ἄσῃ  
Δημόφιλος, θήσκει καὶ αὐτὸς ὁ νυκτικοράξ.

Nycticorax ! letale prius cantare solebas :

At tibi jam caveas, improbe nycticorax !

Nobilis, en, magico mactat te carmine vates,

Securæque dehinc nos jubet esse tuæ.

Miscere si posthac ausis, cito pœna sequetur :

Hoc semel audito carmine, nullus eris —

“ Sævum enim ego ipse habeo ingenium atque animum aspersion  
ἀπορί :

“ Mique ipsum hanc jurat hinc me aspiciere in speculo hęc.”

I nunc, nycticorax ! et, si sapis, ueque tacetu :

Voce tuâ magis hæc exitiale metron.

found it singly quoted, without the author's name, or any intimation of its being from a poet, we should never have suspected that it was a verse of any kind \*.

Quām modō quī *me ūnum atque ūnicum amicum* habuit.

\* \* More musical lines may be found in the midst of prose, where no verse was intended : e. gr.

[*nova-*]-rūm rerūm studīō Cātīlīnæ incēptā probābant, (*Sallust.*

Cnæi Pōmpeī vētērēs fidōsquē cliētēs. (*Sallust.*

Hæc ubī dictā dedit, stringit gladiū, cūcōque

Factō, pēr mediōs . . . . (*Livy.*

. . . Pōst nātōs hōmīnēs, ūt, cūm privātūs obīisset . . . . (*Nepos.*

Nōs, īn Graīōrūm virtūtībūs expōuēdis . . . . (*Nepos.*

. . . armēniāque amissā, ac rursūs ūtrāquē recēptā. (*Suetonius.*

ex arce aūguriūm cāpiētibūs officīebat, (*Val. Max.* 8, 5, 1.

. . . illē quīdē mājōr, sēdmulto illūstriōr, atque . . . . (*Nepos.*

. . . Duxisset, sūmmōsquē dūcēs pārtīm repulisset . . . . (*Nepos.*

Vōs omnēs, quī dōctōrūm dōctissīmi adēstis. (*Macrob.* Sat. 7, 3.

Aūt prūdētiā mājōr īnēst, aūt nōn mēdiōcri

Utīlītās. (*Cicero, Off.* 1, 42.

I could readily extend this collection to a considerable length, were I disposed to insult the understanding of my reader by such unprofitable trifling. But I forbear, though, in the single work from which I have last quoted, I see noted in the margin above twenty hexameters (rough or smooth) which *casually* struck me in reading — *casually*, I say; for I never have *intentionally* watched to make such petty discoveries, which will, at first sight, force themselves upon any reader who has a competent knowledge of quantity and versification — as, what English reader, whose ear is attuned to poetic numbers, can even cursorily glance his eye over the pages of Dodsley's *Economy of Human Life*, without detecting in them frequent verses of various kinds?

# HORATIAN METRES.

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THE different species of metre, used by Horace in his lyric compositions, are *twenty*, viz.

1. The common Dactylic Hexameter, No. 1, as  
*Laúdabūnt álŕi clārām Rhōdōn, aut Mŕtýlénēn.* Lib. 1, od. 7.
2. Dactylic Tetrameter *a posteriore*, No. 7 —  
*Mōbilitūs pōmāriā rīpiā.* 1, 7.
3. Dactylic Trimeter Catalectic, No. 12 —  
*Flūmīnā prāŕŕēŕūnt.* 4, 7.
4. Adonic, No. 13 —  
*Visēŕē mōntēs.* 1, 2.
5. Trimeter Iambic, No. 22 —  
*Rōgēs, tūm lūbōrē quīd jūvēm mēō.* epod. 1.
6. Iambic Trimeter Catalectic, No. 28 —  
*Mēā rēnōdēt in dēmō lācūnar.* 2, 18.
7. Iambic Dimeter, No. 29 —  
*Quērūntŕ in silvis āvēs.* epod. 2.
8. Archilochian Iambic Dimeter Hypermeter, No. 30 —  
*Lēnēsquē sub nōctēm sūsŕrri.* 1, 9.
9. Acephalous Dimeter Iambic, No. 31 —  
*Nōn ēbŕr nēque aŕŕēum . . . .* 2, 15.
10. Sapphic, No. 37 —  
*Jām sāis tērris nēis ātquē dīra . . . .* 1, 2.
11. Choriambic Pentameter, No. 42 —  
*Tū nē quāsiēris, scirē nēfās, quēm mīhī, quēm tibi . . .* 1, 11.



12. Choriambic Tetrameter, with a variation, No. 43 —  
*Tē dēus orō, Sībārīn cūr prōpēriē amāndō . . . . 1, 8.*
13. Asclepiadic Choriambic Tetrameter, No. 44 —  
*Mācēnūs ālāvīs ēdītē rēgibus. 1, 1.*
14. Glyconic, No. 46 —  
*Sic tē Divā pōtēns Cypri . . . . 1, 3.*
15. Pherecratic, No. 48 —  
*. . . Grātō, Pyr rhā, sūb āntrō. 1, 5.*
16. Choriambic Dimeter, No. 49 —  
*Lydīā, dīc, pēr omniēs . . . . 1, 8.*
17. Ionic a minore, No. 52 —  
*Mīserārum tēt nēquē amōri dārē lūdum, nēquē dūlcī . . . . 3, 12.*
18. Greater Alcaic, No. 55 —  
*ō mātērē pulchrā filiā pulchrīor. 1, 16.*
19. Archilochian Heptameter, No. 56 —  
*Sōlvitūr ācrīs hīems grātā vicē vērīs ēt Fāvōni. 1, 4.*
20. Lesser Alcaic, No. 58 —  
*Nēc vētērīs āgītāntūr ōrni. 1, 9.*

The various forms, in which he has employed those metres either separate or in conjunction, are *nineteen*, viz.

1. Two greater Alcaics, No. 55, one Archilochian Iambic Dimeter Hypermeter, No. 30, and one lesser Alcaic, No. 58. — This appears to have been Horace's favorite form, as we find it in *thirty-seven* of his odes, viz.

- Vides, ut altā stet nive candidum . . . . Lib. 1, 9.*  
*O matre pulchrā filia pulchrīor . . . . 1, 16.*  
*Velox amānum sape Lucretilem . . . . 1, 17.*  
*Musis amicus, trīstītiā et metus . . . . 1, 26.*  
*Natis in usum letitiā scyphis . . . . 1, 27.*  
*Icci, beatīs nunc Arabum invīdes . . . . 1, 29.*  
*Quid dedicatū poscit Apollinē . . . . 1, 31.*  
*Parcus Deorum cultor et infrequens . . . . 1, 34.*  
*O Diva, grātum quā regis Antium . . . . 1, 35.*  
*Nunc est bibendum, nunc pede libero . . . . 1, 37.*

- Motum ex Metello consule civicum* . . . . 2, 1.  
*Æquam memento rebus in arduis* . . . . 2, 3.  
*Nondum subactâ ferre jugum valet* . . . . 2, 5.  
*O sape mecum tempus in ultimum* . . . . 2, 7.  
*Non semper imbres nubibus hispidos* . . . . 2, 9.  
*Quid bellicosus Cantaber aut Scythæ* . . . . 2, 11.  
*Ille et nefasto te posuit die* . . . . 2, 13.  
*Eheu! fugaces, Postume, Postume* . . . . 2, 14.  
*Jam pauca aratro jugera regia* . . . . 2, 15.  
*Cur me querelis exanimas tuis* . . . . 2, 17.  
*Bacchum in remotis carmina rupibus* . . . . 2, 19.  
*Non usitatâ nec tenui ferar* . . . . 2, 20.  
*Odi profanum vulgus, et arceo* 3, 1.  
*Angustam, amici, pauperiem pati* . . . . 3, 2.  
*Justum et tenacem propositi virum* . . . . 3, 3.  
*Descende celo, et dic, age, tibiâ* . . . . 3, 4.  
*Cælo tonantem credidimus Jovem* . . . . 3, 5.  
*Delicta majorum immeritus lues* . . . . 3, 6.  
*Æli retusto nobilis ab Lamo* . . . . 3, 17.  
*Q nata mecum consule Manlio* . . . . 3, 21.  
*Cæto supinus si tuleris manus* . . . . 3, 23.  
*Vixi puellis nuper idoneus* . . . . 3, 26.  
*Tyrrhena regum progenies, tibi* . . . . 3, 29.  
*Qualem ministrum fulminis alitem* . . . . 4, 4.  
*Ne forte credas interitura, quæ* . . . . 4, 9.  
*Quæ cura patrum, quæve Quiritium* . . . . 4, 14.  
*Phæbus volentem prælia me loqui* . . . . 4, 15.

2. Next in favor with him was the following combination — three Sapphics, No. 37, and one Adonic, No. 13; in which form he composed twenty-six odes, viz.

- Jam satis terris nivis atque diræ* . . . . 1, 2.  
*Mercuri facunde, nepos Atlantis* . . . . 1, 10.  
*Quem virum aut heroa lyrâ, vel acri* . . . . 1, 12.  
*Vile potabis modicis Sabinum* . . . . 1, 20.  
*Integer vitæ, scelerisque purus* . . . . 1, 22.  
*Parcius junctas quatiunt fenestras* . . . . 1, 25.

- O Venus, regina Cnidi, Paphique* . . . . 1, 30.  
*Poscimus, siquid vœcui sub umbrâ* . . . . 1, 32.  
*Persicos odi, puer, apparatus.* 1, 38.  
*Nullus argento color est, avaris* . . . . 2, 2.  
*Ne sit ancilla tibi amor pudori* . . . . 2, 4.  
*Septimi Gades aditure necum* . . . . 2, 6.  
*Ulla si juris tibi pejerati* . . . . 2, 8.  
*Rectius vives, Læcini, neque altum* . . . . 2, 10.  
*Otium Ditos rogat in patenti* . . . . 2, 16.  
*Martia celebs quid agam calendis* . . . . 3, 8.  
*Mercuri, nam te docilis magistro* . . . . 3, 11.  
*Herculis ritu modo dictus, o plebs* . . . . 3, 14.  
*Faune, nympharum fugientum amator* . . . . 3, 18.  
*Non vides, quanto moveas periclo* . . . . 3, 20.  
*Montium custos nemorumque, virgo* . . . . 3, 22.  
*Impios parvæ recinentis omen* . . . . 3, 27.  
*Pindarum quisquis studet æmulari* . . . . 4, 2.  
*Dive, quem proles Niobæa magnæ* . . . . 4, 6.  
*Est mihi nonum superantis annum* . . . . 4, 11.  
*Phæbe, silvarumque potens Diana* . . . . Carm. Sæc.

3. One Glyconic, No. 46, and one Asclepiadic, No. 44; which combination occurs in twelve of his odes\* —

- Sic te Diva potens Cypri* . . . . 1, 3.  
*Cum tu, Lydia, Telephi* . . . . 1, 13.  
*Mater sæva Cupidinum* . . . . 1, 19.  
*Et thure et fidebus juvat* . . . . 1, 36.  
*Donec gratus erum tibi* . . . . 3, 9.  
*Uxor pauperis Ibyci* . . . . 3, 15.  
*Quantum distet ab Inacho* . . . . 3, 19.  
*Intactis opulentior* . . . . 3, 24.  
*Quo me, Bacche, rupis tui* . . . . 3, 25.

\* Each of those twelve odes contains an even number of verses, divisible by four; and, in several of them, the sense uniformly terminates with the fourth line: whence the reader may perhaps conclude that Horace intended the strophe or stanza to consist of four verses.

*Pesto quid potius die . . . . 3, 28.*

*Intermissa, Venus, diu . . . . 4, 1.*

*Quem tu, Melpomene, semel . . . . 4, 3.*

4. One Iambic Trimeter, No. 22, and one Iambic Dimeter, No. 29; in which form we see ten of his Epodes—

*Ibis Liburnis inter alta navium . . . Epod. 1.*

*Beatus ille, qui procul negotiis . . . . 2.*

*Parentis olim siquis impia manu . . . . 3.*

*Lupis et agnis quantâ sortito obtigit . . . . 4.*

*At, o Deorum quidquid in calce regis . . . . 5.*

*Quid immerentes hospites vexas, canis . . . . 6.*

*Quo, quo, scelesti, ruitis? aut cur dexteris . . . . 7.*

*Rogare longo putidam te sæculo . . . . 8.*

*Quando repostum Cæcubum ad festas dapes . . . . 9.*

*Malâ soluta navis exit alite . . . . 10.*

5. Three Asclepiadics, No. 44, and one Glyconic, No. 46— exemplified in nine odes—

*Scribêris Vario fortis, et hostium . . . . Lib. 1, 6.*

*Pastor quem traheret per freta navibus . . . . 1, 15.*

*Quis desiderio sit pudor aut modus . . . . 1, 24.*

*Albi, ne doleas plus nimio, memor . . . . 1, 33.*

*Nolis longa feræ bella Numantiæ . . . . 2, 12.*

*Extremum Tanaim si biberes, Lyce . . . . 3, 10.*

*Inclusam Danaën turris æenea . . . . 3, 16.*

*Divis orte bonis, optime Romulæ . . . . 4, 5.*

*Jam veris comites, quæ mare temperant . . . . 4, 12.*

6. Two Asclepiadics, No. 44, one Pherecratic, No. 48, and one Glyconic, No. 46— an arrangement adopted in seven of his odes—

*Quis multâ gracilis te puer in rosa . . . . 1, 5.*

*O navis, referent in mare te novi . . . . 1, 14.*

*Dianam, teneræ, dicite, virginis. 1, 21.*

*Vitas hinnaleo me similis, Chlœ . . . . 1, 28.*

*Quid fies, Asterie, quem tibi candidi . . . . 3, 7.*

*O fons Blandusia splendidior vitro . . . . 3, 13.*

*Audivêre, Lyce, Dî meâ vota, Dî . . . . 4, 13.*

7, The Asclepiadic, No. 44, without any addition — in three odes —

*Mæcenas atavis edite regibus* . . . . 1, 1.

*Exegi monumentum ære perennius*. 3, 30.

*Donarem paterus, grataque commodus* . . . 4, 8.

8. One Dactylic Hexameter, No. 1, and one Dactylic Tetrameter *a posteriore*, No. 7, in three odes —

*Laudabunt alii claram Rhodon, aut Mitylenen* . . . . 1, 7.

*Te maris et terræ, numeroque carentis arenæ* . . . . 1, 28.

*Quid tibi vis, &c.* Epod. 12.

9. The Choriambic Pentameter, No. 42, used alone; in three odes —

*Tu ne quasieris, scire nefas, quem mihi, quem tibi* . . . . 1, 11.

*Nullum, Vare, sacræ vite prius severis arborem* . . . . 1, 18.

*O crudelis adhuc, et Veneris muneribus potens* . . . . 4, 10.

10. One Dactylic Hexameter, No. 1, and one Iambic Dimeter, No. 29, combined in two of his productions —

*Mollis inertia cur tantam diffuderit imis* . . . . Epod. 14.

*Nox erat, et cælo fulgebat luna sereno* . . . . Epod. 15.

11. The Iambic Trimeter, No. 22, unmixed with any other species of verse —

*Jam jam efficaci dæd manus scientiæ.* Epod. 17.

*Quid obseratis auribus fundis preces?* Epod. 18.

12. One Choriambic Dimeter, No. 49, and one Choriambic Tetrameter, No. 43, in one instance only —

*Lydia, dic, per omnes* . . . . Lib. 1, 8.

13. One Dactylic Hexameter, No. 1, and one Iambic Trimeter, No. 22 — a single example —

*Altera jam teritur bellis civilibus ætas.* Epod. 16.

14. One Dactylic Hexameter, No. 1, and one Dactylic Trimeter Catalectic, No. 12, in one ode —

*Diffugère nives: redeunt jam gramina campis* . . . . 4, 7.

15. One Dactylic Hexameter, No. 1, one Iambic Dimeter, No. 29, and one Dactylic Trimeter Catalectic, No. 12 — occurring only in one piece —

*Horrida tempestas cælum contraxit; et imbres* . . . . Epod. 13.

16. One Iambic Trimeter, No. 22, one Dactylic Trimeter Catalectic, No. 12, and one Iambic Dimeter, No. 29 — only *once* used —

*Petti, nihil me, sicut antea, juvat*, . . . Epod. 11,

17. One Archilochian Heptameter, No. 56, and one Iambic Trimeter Catalectic, No. 28 — a *single* example —

*Solvitur acris hiems gratâ vice veris, et Favoni* . . . 1, 4.

18. One Iambic Dimeter Acephâlis, No. 31, and one Iambic Trimeter Catalectic, No. 28 — in *one* ode —

*Non ebur, neque aureum* . . . 2, 18.

19. The Ionic *a minore*, No. 52, in *one* instance only —

*Miserarum est neque amorî dare ludum, neque dulci* . . . 3, 12.

# METRICAL KEY

TO THE

## ODES OF HORACE,

*Containing, in alphabetic order, the first words of each Ode, the species of Metre which compose it, and a reference to the No. in the Appendix where each metre is explained.*

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*Æli, vetusto*, lib. 3, 17 } These two odes are in the same metre, consisting of two greater Alcaics, No. 55, one Archilochian Iambic Dimeter Hypermeter, No. 30, and one lesser Alcaic, No. 58.

*Albi, ne dolcas*, lib. 1, 33 — three Asclepiadics, No. 44, and one Glyconic, No. 46.

*Alterà jam teritur*, epod. 16 — one Dactylic Hexameter, No. 1, and one Iambic Trimeter, No. 22.

*Angustam, amici*, lib. 3, 2 — two greater Alcaics, No. 55, one Archilochian Iambic Dimeter Hypermeter, No. 30, and one lesser Alcaic, No. 58.

*At, o Deorum*, epod. 5 — one Iambic Trimeter, No. 22, and one Iambic Dimeter, No. 29.

*Audipere, Lyce*, lib. 4, 13 — two Asclepiadics, No. 44, one Pherecratic, No. 48, and one Glyconic, No. 46.

*Bacchum in remotis*, lib. 2, 19 — two greater Alcaics, No. 55, one Archilochian Iambic Dimeter Hypermeter, No. 30, and one lesser Alcaic, No. 58.

*Beatus ille*, epod. 2 — one Trimeter Iambic, No. 22, and one Dimeter Iambic, No. 29.

*Caelo supinas*, lib. 3, 23 } two greater Alcaics, No. 55, one Archilochian Iambic Dimeter Hypermeter, No. 30,  
*Caelo tonantem*, 3, 5 } and one lesser Alcaic, No. 58.

*Cum tu, Lydia*, lib. 1, 13 — one Glyconic, No. 46, and one Asclepiadic, No. 44.

*Cur me querelis*, lib. 2, 17 — two greater Alcaics, No. 55, one Archilochian Iambic Dimeter Hypermeter, No. 30, and one lesser Alcaic, No. 58.

*Delicta majorum*, lib. 3, 6 } two greater Alcaics, No. 55, one Archilochian Iambic Dimeter Hypermeter, No. 30,  
*Descende caelo*, lib. 3, 4 } and one lesser Alcaic, No. 58.

*Dianam, tenera*, lib. 1, 21 — two Asclepiadics, No. 44, one Pherecratic, No. 48, and one Glyconic, No. 46.

*Diffugere nives*, lib. 4, 7 — one Dactylic Hexameter, No. 1, and one Dactylic Trimeter Catalectic, No. 12.

*Dive, quem proles*, lib. 4, 6 — three Sapphics, No. 37, and one Adonic, No. 13.

*Divis orte bonis*, lib. 4, 5 — three Asclepiadics, No. 44, and one Glyconic, No. 46.

*Donarem pateras*, lib. 4, 8 — all Asclepiadics, No. 44.

*Donec gratus eram tibi*, lib. 3, 9 — one Glyconic, No. 46, and one Asclepiadic, No. 44.

*Eheu! fugaces*, lib. 2, 14 — two greater Alcaics, No. 55, one Archilochian Iambic Dimeter Hypermeter, No. 30, and one lesser Alcaic, No. 58.

*Est mihi nonum*, lib. 4, 11 — three Sapphics, No. 37, and one Adonic, No. 13.

*Et thure et fœdibus*, lib. 1, 36 — one Glyconic, No. 46, and one Asclepiadic, No. 44.



*Exegi monumentum*, lib. 3, 26 — all Asclepiadics, No. 44.

*Extremum Tanaim*, lib. 3, 10 — three Asclepiadics, No. 44, and one Glyconic, No. 46.

*Faune, nympharum*, lib. 3, 18 — three Sapphics, No. 37, and one Adonic, No. 13.

*Festo quid potius die*, lib. 3, 28 — one Glyconic, No. 46, and one Asclepiadic, No. 44.

*Herculis ritu*, lib. 3, 14 — three Sapphics, No. 37, and one Adonic, No. 13.

*Horrida tempestas*, epod. 13 — one Dactylic Hexameter, No. 1, one Iambic Dimeter, No. 29, and one Dactylic Trimeter Catalectic, No. 12.

*Ibis Liburnis*, epod. 1 — one Trimeter Iambic, No. 22, and one Dimeter Iambic, No. 29.

*Ipse, beatis*, lib. 1, 29 } two greater Alcaics, No. 55, one Archilo-  
*Ille et nefasto*, 2, 13 } chian Iambic Dimeter Hypermeter, No.  
 30, and one lesser Alcaic, No. 58.

*Impios paræ*, lib. 3, 27 — three Sapphics, No. 37, and one Adonic, No. 13.

*Inclusam Danaën*, lib. 3, 16 — three Asclepiadics, No. 44, and one Glyconic, No. 46.

*Intactis opulentior*, lib. 3, 24 — one Glyconic, No. 46, and one Asclepiadic, No. 44.

*Integer vita*, lib. 1, 22 — three Sapphics, No. 37, and one Adonic, No. 13.

*Intermissa, Venus, diu*, lib. 4, 1 — one Glyconic, No. 46, and one Asclepiadic, No. 44.

*Jam hinc effugaci*, epod. 17 — all Trimeter Iambics, No. 22.

*Jam pauca aratro*, lib. 2, 15 — two greater Alcaics, No. 55, one Archilochian Iambic Dimeter Hypermeter, No. 30, and one lesser Alcaic, No. 58.

*Jam satis terris*, lib. 1, 2 — three Sapphics, No. 37, and one Adonic, No. 13.

*Jam veris comites*, lib. 4, 12 — three Asclepiadics, No. 44, and one Glyconic, No. 46.

- Iustum et tenacem*, lib. 3, 3 — two greater Alcaics, No. 55, one Archilochian Iambic Dimeter Hypermeter, No. 30, and one lesser Alcaic, No. 58.
- Laudabunt alii*, lib. 1, 7 — one Dactylic Hexameter, No. 1, and one Dactylic Tetrameter *a posteriore*, No. 7.
- Lapis et agnis*, epod. 4 — one Iambic Trimeter, No. 22, and one Iambic Dimeter, No. 29.
- Lydia, dic, per omnes*, lib. 1, 8 — one Choriambic Dimeter, No. 49, and one Choriambic Tetrameter, No. 43.
- Mæcenas atavis*, lib. 1, 1 — all Asclepiadic, No. 44.
- Malâ soluta*, epod. 10 — one Iambic Trimeter, No. 22, and one Iambic Dimeter, No. 29.
- Martis cales*, lib. 3, 8 — three Sapphics, No. 37, and one Adonic, No. 13.
- Mater sævu Cupidinum*, lib. 1, 19 — one Glyconic, No. 46, and one Asclepiadic, No. 44.
- Mercuri facunde*, lib. 1, 10 } three Sapphics, No. 37, and one Adonic,  
*Mercuri, nam te*, lib. 3, 11 } No. 13.
- Miserum est*, lib. 3, 12 — Ionic *a minore*, No. 52.
- Mollis inertia*, epod. 14 — one Dactylic Hexameter, No. 1, and one Iambic Dimeter, No. 29.
- Montium custos*, lib. 3, 22 — three Sapphics, No. 37, and one Adonic, No. 13.
- Motum ex Metello*, lib. 2, 1 } two greater Alcaics, No. 55, one Archilochian Iambic Dimeter Hypermeter,  
*Musis amicus*, lib. 1, 26 } No. 30, and one lesser Alcaic, No.  
*Natis in usum*, lib. 1, 27 } 58.  
*Ne forte credas*, lib. 4, 9 }
- Ne sit uncilla*, lib. 2, 4 — three Sapphics, No. 37, and one Adonic, No. 13.
- Nolis longa fera*, lib. 2, 12 — three Asclepiadics, No. 44, and one Glyconic, No. 46.
- Nondum subactâ*, lib. 2, 5 — two greater Alcaics, No. 55, one Archilochian Iambic Dimeter Hypermeter, No. 30, and one lesser Alcaic, No. 58.
- Non ebur, neque aureum*, lib. 2, 18 — one Iambic Dimeter Acephalus, No. 31, and one Iambic Trimeter Catalectic, No. 28.

*Non semper imbres*, lib. 2, 9 } two greater Alcaics, No. 55, one Archilochian Iambic Dimeter Hypermeter, No. 30, and one lesser Alcaic, No. 58.

*Non usitatâ*, lib. 2, 20 } three Sapphics, No. 37, and one Adonic, No. 13.

*Nax erat*, epod. 15 — one Dactylic Hexameter, No. 1, and one Iambic Dimeter, No. 29.

*Nullam, Vare, sacrâ*, lib. 1, 18 — all Choriambic Pentameters, No. 42.

*Nullus argento*, lib. 2, 2 — three Sapphics, No. 37, and one Adonic, No. 13.

*Nunc est bibendum*, lib. 1, 37 — two greater Alcaics, No. 55, one Archilochian Iambic Dimeter Hypermeter, No. 30, and one lesser Alcaic, No. 58.

*O crudelis adhuc*, lib. 4, 10 — all Choriambic Pentameters, No. 42.

*O Dirâ, gratum*, lib. 1, 35 — two greater Alcaics, No. 55, one Archilochian Iambic Dimeter Hypermeter, No. 30, and one lesser Alcaic, No. 58.

*O fons Blandusiâ*, lib. 3, 13 — two Asclepiadics, No. 44, one Pherecratic, No. 48, and one Glyconic, No. 46.

*O matre pulchrâ*, lib. 1, 16 } two greater Alcaics, No. 55, one Archilochian Iambic Dimeter Hypermeter, No. 30, and one lesser Alcaic, No. 58.

*O navis, referent*, lib. 1, 14 — two Asclepiadics, No. 44, one Pherecratic, No. 48, and one Glyconic, No. 46.

*O saepe mecum*, lib. 2, 7 — two greater Alcaics, No. 55, one Archilochian Iambic Dimeter Hypermeter, No. 30, and one lesser Alcaic, No. 58.

*O Venus, regina*, lib. 1, 30 — three Sapphics, No. 37, and one Adonic, No. 13.

*Odi profanum*, lib. 3, 1 — two greater Alcaics, No. 55, one Archilochian Iambic Dimeter Hypermeter, No. 30, and one lesser Alcaic, No. 58.

*Otium Divos*, lib. 2, 16 } three Sapphics, No. 37, and one Adonic, No. 13.

*Percius junctas*, lib. 1, 25 } No. 13.

*Parcus Deorum*, lib. 1, 34 — two greater Alcaics, No. 55, one Archilochian Iambic Dimeter Hypermeter, No. 30, and one lesser Alcaic, No. 58.

*Parentis olim*, epod. 3 — one Trimeter Iambic, No. 22, and one Dimeter Iambic, No. 29.

*Pastor quum traheret*, lib. 1, 15 — three Asclepiadics, No. 44, and one Glyconic, No. 46.

*Persicos odi*, lib. 1, 38 — three Sapphics, No. 37, and one Adonic, No. 13.

*Petti, nihil me*, epod. 11 — one Trimeter Iambic, No. 22, one Dactylic Trimeter Catalectic, No. 12, and one Dimeter Iambic, No. 29.

*Phæbe, silburumque*, carm. sæc. — three Sapphics, No. 37, and one Adonic, No. 13.

*Phæbus volentem*, lib. 4, 15 — two greater Alcaics, No. 55, one Archilochian Iambic Dimeter Hypermeter, No. 30, and one lesser Alcaic, No. 58.

*Pindarum quisquis*, lib. 4, 2 } three Sapphics, No. 37, and one Adonic,  
*Poscimus, siquid*, lib. 1, 32 } No. 13.

*Quæ cura patrum*, lib. 4, 14 } two greater Alcaics, No. 55, one Archilochian Iambic Dimeter Hypermeter,  
*Qualem ministrum*, lib. 4, 4 } No. 30, and one lesser Alcaic, No. 58.

*Quando repostum*, epod. 9 — one Iambic Trimeter, No. 22, and one Iambic Dimeter, No. 29.

*Quantum distet ab Inacho*, lib. 3, 19 } one Glyconic, No. 46, and one  
*Quem tu, Melpomene*, lib. 4, 3 } Asclepiadic, No. 44.

*Quem virum aut herosa*, lib. 1, 12 — three Sapphics, No. 37, and one Adonic, No. 13.

*Quid bellicosus*, lib. 2, 11 } two greater Alcaics, No. 55, one Archilochian Iambic Dimeter Hypermeter,  
*Quid dedicatum*, lib. 1, 31 } No. 30, and one lesser Alcaic, No. 58.

*Quid fies, Asterie*, lib. 3, 7 — two Asclepiadics, No. 44, one Pherecratic, No. 48, and one Glyconic, No. 46.

*Quid immerentes*, epod. 6 — one Iambic Trimeter, No. 22, and one Iambic Dimeter, No. 29.

- Quid obseratis*, epod. 18 — all Trimeter Iambics, No. 22.
- Quid tibi vis*, epod. 12 — one Dactylic Hexameter, No. 1, and one Dactylic Tetrameter *a posteriore*, No. 7.
- Quis desiderio*, lib. 1, 24 — three Asclepiadics, No. 44, and one Glyconic, No. 46.
- Quis multa gracilis*, lib. 1, 5 — two Asclepiadics, No. 44, one Pherecratic, No. 48, and one Glyconic, No. 46.
- Quo me, Bacche*, lib. 3, 25 — one Glyconic, No. 46, and one Asclepiadic, No. 44.
- Quo, quo, scelesti*, epod. 7 — one Iambic Trimeter, No. 22, and one Iambic Dimeter, No. 29.
- Rectius vives*, lib. 2, 10 — three Sapphics, No. 37, and one Adonic, No. 13.
- Rogare longo*, epod. 8 — one Trimeter Iambic, No. 22, and one Dimeter Iambic, No. 29.
- Scribêris Vario*, lib. 1, 6 — three Asclepiadics, No. 44, and one Glyconic, No. 46.
- Septimi Gades*, lib. 2, 6 — three Sapphics, No. 37, and one Adonic, No. 13.
- Sic te Diva potens Cypri*, lib. 1, 3 — one Glyconic, No. 46, and one Asclepiadic, No. 44.
- Solvitur acris hiems*, lib. 1, 4 — one Archilochian Heptameter, No. 56, and one Iambic Trimeter Catalectic, No. 23.
- Te maris et terra*, lib. 1, 28 — one Dactylic Hexameter, No. 1, and one Dactylic Tetrameter *a posteriore*, No. 7.
- Tu ne quæsieris*, lib. 1, 11 — all Choriambic Pentameters, No. 42.
- Tyrrhena regum*, lib. 3, 29 — two greater Alcaics, No. 55, one Archilochian Iambic Dimeter Hypermeter, No. 30, and one lesser Alcaic, No. 58.
- Ulla si juris*, lib. 2, 8 — three Sapphics, No. 37, and one Adonic, No. 13.
- Uxor pauperis Ibyci*, lib. 3, 15 — one Glyconic, No. 46, and one Asclepiadic, No. 44.
- Velox amenum*, lib. 1, 17 } two greater Alcaics, No. 55, one Archilochian Iambic Dimeter Hypermeter, No. 30, and one lesser Alcaic, No. 58.  
*Vides, ut altâ*, lib. 1, 9 }

*Vite potabis*, lib. 1, 20 — three Sapphics, No. 37, and one Adonic, No. 13.

*Vitas bimaled*, lib. 1, 23 — two Asclepiadics, No. 44, one Pherecratic, No. 48, and one Glyconic, No. 46.

*Vixi puellis*, lib. 3, 26 — two greater Alcaics, No. 55, one Archilochian Iambic Dimeter Hypermeter, No. 30, and one lesser Alcaic, No. 58.

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*The following pages contain*

## SYNOPTIC TABLES

*Of the Declensions and Conjugations, with the Quantity marked on each Syllable.*

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*In the first and second pages, it appeared advisable not to crowd the lines too much by declining every noun at full length, but to notice such cases alone of the second or other succeeding nouns under each declension, as differ from the first example, either in quantity or termination.*

|                  | Nom.            | Gen.            | Dat. | Acc. | Voc. | Ab.  |
|------------------|-----------------|-----------------|------|------|------|------|
| <i>Singular.</i> |                 |                 |      |      |      |      |
|                  | <i>Mus-ă</i>    | ă ( <i>āī</i> ) | ă    | am   | ă    | ă    |
|                  | <i>Heb-ē</i>    | ēs              | ē    | ēn   | ē    | ē    |
|                  | <i>Æne-ās</i>   | ...             | ...  | ān   | ā    | ...  |
|                  | <i>Mai-ă</i>    | ...             | ...  | ăn   | ..   | ...  |
|                  | <i>Famili-ă</i> | ās              | ..   | ...  | ...  | ...  |
|                  | <i>Pelid-ēs</i> | ...             | ...  | ēn   | ē    | ē    |
|                  | <i>Ores-tēs</i> | ...             | ...  | ...  | tă   | ...  |
| <i>Plural.</i>   |                 |                 |      |      |      |      |
|                  | ă               | ărur            | is   | ās   | ă    | is   |
|                  | <i>De...</i>    | ...             | ăbūs | ...  | ...  | ăbūs |

## Second Declension.

|                | Nom.             | Gen. | Dat. | Acc.   | Voc. | Abl. |
|----------------|------------------|------|------|--------|------|------|
| <i>Sing.</i>   |                  |      |      |        |      |      |
|                | <i>Domin-ūs</i>  | ī    | ō    | um     | ē    | ō    |
|                | <i>Magist-ēr</i> | ...  | ...  | ...    | ēr   | ...  |
|                | <i>Un-...</i>    | īūs* | ī    | ...    | ...  | ...  |
|                | <i>Virgī-ūs</i>  | ...  | ...  | ...    | ī    | ...  |
|                | <i>Tened-ōs</i>  | ...  | ...  | ōn     | ...  | ...  |
|                | <i>Ath-ōs</i>    | ō    | ō    | ōn (ō) | ōs   | ō    |
|                | <i>Panth-ūs</i>  | ...  | ...  | ...    | ū    | ...  |
|                | <i>Regn-um</i>   | ...  | ...  | um     | um   | ...  |
|                | <i>Peli-ōn</i>   | ...  | ...  | ōn     | ōn   | ...  |
| <i>Plural.</i> |                  |      |      |        |      |      |
|                | ī                | ōrum | is   | ōs     | ī    | īs   |
|                | ă                | ...  | ...  | ă      | ă    | ...  |

Orpheus and such other names being ranked under the second and third declensions, both forms are here given together.

|                 | Nom. | Gen. | Dat.    | Acc. | Voc. | Abl. |
|-----------------|------|------|---------|------|------|------|
| <i>Orph-eūs</i> | {    | ēī   | ēō      | ē-um | ...  | ēō   |
|                 | {    | ēōs† | ēī (ēī) | ēă   | ēū   | ...  |

\* Unīūs in prose. See page 6.

† According to the Ionic dialect, the genitive, dative, and accusative, may be ēōs, -ēī, -ēă. (pages 10 and 83.)

### Third Declension.

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|                        | Nom.             | Gen.  | Dat.  | Acc.  | Voc.            | Abl. |
|------------------------|------------------|-------|-------|-------|-----------------|------|
| <i>Sing.</i>           | <i>Nub-ēs</i>    | īs    | ī     | em    | ēs              | ē    |
|                        | <i>Nav-īs</i>    | ...   | ...   | im    | ...             | ...  |
|                        | <i>Mar-ē</i>     | ...   | ...   | ē     | ē               | ...  |
|                        | <i>Nai-ās</i>    | ād-ōs | ād-ī* | ād-ā  | ās(* see p. 92. | ...  |
|                        | <i>Atl-ās</i>    | ...   | ...   | ...   | a (see p. 82.   | ...  |
|                        | <i>Alex-īs</i>   | ...   | ...   | īn    | ī               | ...  |
|                        | <i>Cap-ys</i>    | ...   | ...   | yn    | ŷ               | ...  |
|                        | <i>Did-ō†</i>    | ūs    | ō     | ō     | ō               | ō    |
| <i>Plur.</i>           | <i>Nub-ēs</i>    | ī-um  | ībūs  | ēs    | ēs              | ībūs |
|                        | <i>Tempor-ā</i>  | ...   | ...   | ā     | ā               | ...  |
|                        | <i>Nai-ād-ēs</i> | ...   | āsī   | ād-ās | ād-ēs           | āsī  |
|                        | <i>Temp-ē</i>    | ...   | ēsī   | ē     | ē               | ēsī  |
|                        | <i>Hero-...</i>  | ...   | īsī   | ...   | ...             | īsī  |
| <i>Metamorphos-...</i> | ...              | ēōn   | ...   | ...   | ...             | ...  |
|                        | <i>Tigr-īs*</i>  | ...   | ...   | īs    | īs(* p. 129.    | ...  |

### Fourth Declension.

|              | Nom.           | Gen.    | Dat.  | Acc. | Voc. | Abl. |
|--------------|----------------|---------|-------|------|------|------|
| <i>Sing.</i> | <i>An-ūs</i>   | ūs(ūīs) | ūī(ū) | um   | ūs   | ū    |
|              | <i>Gen-ū</i>   | ...     | ...   | ū    | ū    | ...  |
| <i>Plur.</i> | <i>Man-ūs</i>  | ū-um    | ībūs  | ūs   | ūs   | ībūs |
|              | <i>Gen-ūā</i>  | ...     | ...   | ūā   | ūā   | ...  |
|              | <i>Ver-...</i> | ...     | ūbūs  | ...  | ...  | ūbūs |

### Fifth Declension.

|              | Nom.         | Gen.   | Dat.  | Acc. | Voc. | Abl. |
|--------------|--------------|--------|-------|------|------|------|
| <i>Sing.</i> | <i>Di-ēs</i> | ēī(ē)† | ēī(ē) | em   | ēs   | ē    |
| <i>Plur.</i> | ēs           | ērum   | ēbūs  | ēs   | ēs   | ēbūs |

† Much better made long than short.

‡ For the reason of Fidēī, Spēī, Rēī, see page 6.



|           |      |      |
|-----------|------|------|
| egō       | tū   | ...  |
| mēi       | tūi  | nūi  |
| mihī (mī) | tibi | sibi |
| mē        | tē   | sē   |
| ...       | tū   | ...  |
| mē        | tē   | sē   |

|               |               |
|---------------|---------------|
| nōs           | vōs           |
| nōst-rum, -ri | vōst-rum, -ri |
| nōbīs         | vōbīs         |
| nōs           | vōs           |
| ...           | vōs           |
| nōbīs         | vōbīs         |

*Ille, Iste, Ipse.*

|     |     |        |      |      |      |
|-----|-----|--------|------|------|------|
| ē   | ī   | ūd, um | ī    | ās   | ā    |
| iūs | ... | ...    | ōrum | ārum | ōrum |
| i   | ... | ...    | īs   | ...  | ...  |
| um  | ain | ūd, um | ōs   | ās   | ā    |
| ... | ... | ...    | ...  | ...  | ...  |
| ō   | ā   | ō      | īs   | ...  | ...  |

|      |      |     |          |       |       |
|------|------|-----|----------|-------|-------|
| īs   | ēā   | īd  | īi       | ēās   | ēā    |
| ējūs | ...  | ... | ēōrum    | ēārum | ēōrum |
| ēi   | ...  | ... | īis, ēis | ...   | ...   |
| ē-um | ē-am | īd  | ēōs      | ēās   | ēā    |
| ...  | ...  | ... | ...      | ...   | ...   |
| ēō   | ēā   | ēō  | īis, ēis | ...   | ...   |

idem, eādem, Idem ; *genit.* ejūsdem: *the other cases like those of* īs, ēā, īd.

|       |      |      |       |       |       |
|-------|------|------|-------|-------|-------|
| hic   | hæc  | hęc* | hi    | hæ    | hęc   |
| hujus | ...  | ...  | horum | harum | horum |
| hunc† | ...  | ...  | his   | ...   | ...   |
| hunc  | hanc | hęc* | hos   | has   | hęc   |
| hoc   | hac  | hec  | his   | ...   | ...   |

|       |      |      |                     |        |        |
|-------|------|------|---------------------|--------|--------|
| qui   | quæ  | quod | qui                 | quæ    | quæ    |
| cujus | ...  | ...  | quorum              | quarum | quorum |
| cui†  | ...  | ...  | quibus, quæis, quis | ...    | ...    |
| quem  | quam | quod | quos                | quas   | quæ    |
| quo   | quæ  | quod | quibus, quæis, quis | ...    | ...    |

*Nom.* quis quæ quid, quod } *The other cases like those of*  
*Acc.* quem quam quid, quod } Qui, quæ, quod.

*Siquis, Nequis, aliquis.*

*Sing.*

*Plur.*

|             |       |       |              |       |       |      |
|-------------|-------|-------|--------------|-------|-------|------|
| <i>Nom.</i> | -quis | -quæ  | -quid, -quod | -qui  | -quæ  | quæ  |
| <i>Acc.</i> | -quem | -quam | -quid, -quod | -quos | -quas | -quæ |

*The other cases like those of Quis or Qui.*

|     |    |        |             |    |    |       |
|-----|----|--------|-------------|----|----|-------|
| Mūs | mæ | mę-um. | <i>Voc.</i> | mī | mæ | mę-um |
| Tūs | tæ | tę-um  |             |    |    |       |

|       |             |             |          |
|-------|-------------|-------------|----------|
| Nost- | } ěr ræ rum | <i>Gen.</i> | rī ræ rī |
| Vest- |             |             |          |

\* See page 107.

† Respecting hūc and cūi, see pages 94 and 147.

| <i>Indicative.</i> |         | <i>Active.</i> |            |
|--------------------|---------|----------------|------------|
| <i>pres.</i>       | ō       | ās             | āt         |
|                    | amūs    | ātis           | ant        |
| <i>imperf.</i>     | ābam    | ābās           | ābāt       |
|                    | ābāmūs  | ābātis         | ābānt.     |
| <i>perf.</i>       | āv-ī    | istī           | īt         |
|                    | īmūs    | istis          | ērunt, ērē |
| <i>plup.</i>       | āv-eram | ērās           | ērāt       |
|                    | ērāmūs  | ērātis         | ērānt.     |
| <i>fut.</i>        | abō     | ābīs           | ābīt       |
|                    | ābīmūs  | ābītis         | ābūnt      |

*Imperative.*

|     |            |      |
|-----|------------|------|
| ... | ā, atō     | atō  |
| ... | atē, atōtē | antō |

*Subjunctive.*

|                |          |         |        |
|----------------|----------|---------|--------|
| <i>pres.</i>   | em       | ēs      | ēt     |
|                | ēmūs     | ētis    | ēnt    |
| <i>imperf.</i> | ārem     | ārēs    | ārēt   |
|                | ārēmūs   | ārētis  | ārēnt  |
| <i>perf.</i>   | āv-erim  | ērīs    | ērīt   |
|                | ērīmus   | ērītis  | ērīnt  |
| <i>plup.</i>   | āv-issem | issēs   | issēt  |
|                | issēmūs  | issētis | issēnt |
| <i>fut.</i>    | āv-erō   | ērīs    | ērīt   |
|                | ērīmūs   | ērītis  | ērīnt  |

*Infinitive, &c.*

ārē av-issē — an-dī, -dō — at-um, -ū —  
ans — at-ūrūs.

*Passive.*

*Indicative.*

|                     |               |         |
|---------------------|---------------|---------|
| <i>pres.</i> ör     | ārīs, ārē     | ātūr    |
| āmūr                | āmīnī         | āntūr   |
| <i>imperf.</i> ābār | ābārīs, ābārē | ābātūr  |
| ābāmūr              | ābāmīnī       | ābāntūr |
| <i>fut.</i> ābör    | ābērīs, ābērē | ābītūr  |
| ābīmūr              | ābīmīnī       | ābūntūr |

*Imperative.*

|     |               |       |
|-----|---------------|-------|
| ... | ārē, ātör     | ātör  |
| ... | āmīnī, āmīnör | āntör |

*Subjunctive.*

|                     |               |         |
|---------------------|---------------|---------|
| <i>pres.</i> ēr     | ērīs, ērē     | ētūr    |
| ēmūr                | ēmīnī         | ēntūr   |
| <i>imperf.</i> ārēr | ārērīs, ārērē | ārētūr  |
| ārēmūr              | ārēmīnī       | ārēntūr |

*Infinitive, &c.*

ārī (ārēr) —āt-ūs— āndūs

*Contractions.*

*Indic. perfect.* āstī, āt (page 102), āstīs, ārūnt

*pluperf.* āram, &c.

*Subj. perfect.* ārim, &c.

*pluperf.* āassem, &c.

*future.* ārō, &c.

*Infin. perf.* āssē.

*Note that the verb Do has the first Increment short.*  
See page 63.

**Active.****Indicative.**

|                |        |        |            |
|----------------|--------|--------|------------|
| <i>pres.</i>   | ēō     | ēs     | ēt         |
|                | ēmūs   | ētīs   | ēnt        |
| <i>imperf.</i> | ēbam   | ēbās   | ēbāt       |
|                | ēbāmūs | ēbātīs | ēbānt      |
| <i>perf.</i>   | ū-i    | istī   | īt         |
|                | īmūs   | istīs  | ērūnt, ērē |
| <i>plup.</i>   | ū-eram | ērās   | ērāt       |
|                | ērāmūs | ērātīs | ērānt      |
| <i>fut.</i>    | ēbō    | ēbīs   | ēbīt       |
|                | ēbīmūs | ēbītīs | ēbūnt      |

**Imperative.**

|     |            |      |
|-----|------------|------|
| ... | ē, ētō     | ētō  |
| ... | ētē, ētōtē | ēntō |

**Subjunctive.**

|                |          |         |        |
|----------------|----------|---------|--------|
| <i>pres.</i>   | eam      | eās     | eāt    |
|                | eamūs    | eātīs   | eānt   |
| <i>imperf.</i> | erem     | erēs    | erēt   |
|                | erēmūs   | erētīs  | erēnt  |
| <i>perf.</i>   | ū-erim   | erīs    | erīt   |
|                | erīmūs   | erītīs  | erīnt  |
| <i>plup.</i>   | ū-isseim | issēs   | issēt  |
|                | issēmūs  | issētīs | issent |
| <i>fut.</i>    | ū-erō    | erīs    | erīt   |
|                | erīmūs   | erītīs  | erīnt  |

**Infinitive, &c.**

erē ū-issē — ēndī, -dō, — ūt-um, -ū — ēns ūt-ūpūs

Passive.

*Indicative.*

|                |        |               |         |
|----------------|--------|---------------|---------|
| <i>pres.</i>   | šör    | ērīs, ērē     | ētūr    |
|                | ēmūr   | ēmīnī         | ēntūr   |
| <i>imperf.</i> | ēbār   | ebārīs        | ēbātūr  |
|                | ēbāmūr | ēbāmīnī       | ēbāntūr |
| <i>fut.</i>    | ēbör   | ēbērīs, ēbērē | ēbītūr  |
|                | ēbīmūr | ēbīmīnī       | ēbūntūr |

*Imperative.*

|     |               |       |
|-----|---------------|-------|
| ... | ērē, ētör     | ētör  |
| ... | ēmīnī, ēmīnör | ēntör |

*Subjunctive.*

|                |        |               |         |
|----------------|--------|---------------|---------|
| <i>pres.</i>   | šār    | šārīs, šārē   | šātūr   |
|                | šāmūr  | šāmīnī        | šāntūr  |
| <i>imperf.</i> | ērēr   | ērērīs, ērērē | ērētūr  |
|                | ērēmūr | ērēmīnī       | ērēntūr |

*Infinitive, &c.*

ērī (ērīēr) — īr-ūs — ēndūs

*Contractions*

*of verbs forming the preterperfect in EVI.*

*Indic. perf.* ēstī, ēstīs, ērūnt  
*plup.* ēram, &c. (See page 65.)

*Subj. perf.* ērim, &c.  
*plup.* ēssem, &c.  
*fut.* ērō, &c.

*Infin. perf.* ēssē.

## Active.

## Indicative.

|                |        |        |            |
|----------------|--------|--------|------------|
| <i>pres.</i>   | ō      | ys     | yt         |
|                | ymūs   | ytīs   | unt        |
| <i>imperf.</i> | ēbam   | ēbās   | ēbāt       |
|                | ēbāmūs | ēbātīs | ēbant      |
| <i>perf.</i>   | ī      | istī   | it         |
|                | ymūs   | istīs  | ērunt, ēre |
| <i>plup.</i>   | eram   | ērās   | ērāt       |
|                | ērāmūs | ērātīs | ērānt      |
| <i>fut.</i>    | am     | ēs     | ēt         |
|                | ēmūs   | ētīs   | ēnt        |

## Imperative.

|     |           |      |
|-----|-----------|------|
| ... | ē, ytō    | untō |
| ... | ēt, ytōtō | untō |

## Subjunctive.

|                |         |         |        |
|----------------|---------|---------|--------|
| <i>pres.</i>   | am      | ās      | āt     |
|                | āmūs    | ātīs    | ant    |
| <i>imperf.</i> | ērem    | ērēs    | ērēt   |
|                | ērēmūs  | ērētīs  | ērēnt  |
| <i>perf.</i>   | ērim    | ērīs    | ērīt   |
|                | ērīmūs  | ērītīs  | ērīnt  |
| <i>plup.</i>   | issem   | issēs   | issēt  |
|                | issēmūs | issētīs | issēnt |
| <i>fut.</i>    | erō     | erīs    | erīt   |
|                | erīmūs  | erītīs  | erīnt  |

## Infinitive, &amp;c.

ērē issē — ēndī, — dō — it — um, — h — ēns  
yt — ūrūs

### Third Conjugation.

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#### Passive.

##### Indicative.

|                     |               |         |
|---------------------|---------------|---------|
| <i>pres.</i> ör     | örís, érë     | ýtür    |
| ýmür                | ýmīnī         | üntür   |
| <i>imperf.</i> ēbār | ēbārís, ēbārë | ēbātür  |
| ēbāmür              | ēbāmīnī       | ēbāntür |
| <i>fut.</i> ār      | ērís, erë     | ētür    |
| ēmür                | ēmīnī         | entür   |

##### Imperative.

|     |               |       |
|-----|---------------|-------|
| ... | ērë, ýtör     | ýtör  |
| ... | ýmīnī, ýmīnör | üntör |

##### Subjunctive.

|                     |               |         |
|---------------------|---------------|---------|
| <i>pres.</i> ār     | ārís, arë     | ātür    |
| āmür                | āmīnī         | āntür   |
| <i>imperf.</i> ērër | ērëris, ērërë | ērētür  |
| ērēmür              | ērēmīnī       | ērēntür |

##### Infinitive, &c.

ī (Yër) — ýt-üs — endüs.

The final syllables of the verbs in -IO of the third conjugation have the same quantity as those of the verbs in -O preceded by a consonant. In those persons which have the additional I before A, E, O, or U, the I is of course short, agreeably to the general rule, page 4.

The contractions of préterites in -EVI resemble those given under the second conjugation: — préterites in -IVI are contracted like those of the fourth.



## Active.

## Indicative.

|                |                       |                      |                      |
|----------------|-----------------------|----------------------|----------------------|
| <i>pres.</i>   | <i>1<sup>st</sup></i> | <i>2<sup>d</sup></i> | <i>3<sup>d</sup></i> |
|                | <i>1<sup>st</sup></i> | <i>2<sup>d</sup></i> | <i>3<sup>d</sup></i> |
|                | <i>1<sup>st</sup></i> | <i>2<sup>d</sup></i> | <i>3<sup>d</sup></i> |
| <i>imperf.</i> | <i>1<sup>st</sup></i> | <i>2<sup>d</sup></i> | <i>3<sup>d</sup></i> |
|                | <i>1<sup>st</sup></i> | <i>2<sup>d</sup></i> | <i>3<sup>d</sup></i> |
| <i>perf.</i>   | <i>1<sup>st</sup></i> | <i>2<sup>d</sup></i> | <i>3<sup>d</sup></i> |
|                | <i>1<sup>st</sup></i> | <i>2<sup>d</sup></i> | <i>3<sup>d</sup></i> |
| <i>plup.</i>   | <i>1<sup>st</sup></i> | <i>2<sup>d</sup></i> | <i>3<sup>d</sup></i> |
|                | <i>1<sup>st</sup></i> | <i>2<sup>d</sup></i> | <i>3<sup>d</sup></i> |
| <i>fut.</i>    | <i>1<sup>st</sup></i> | <i>2<sup>d</sup></i> | <i>3<sup>d</sup></i> |
|                | <i>1<sup>st</sup></i> | <i>2<sup>d</sup></i> | <i>3<sup>d</sup></i> |

## Imperative.

|                       |                      |                      |
|-----------------------|----------------------|----------------------|
| <i>1<sup>st</sup></i> | <i>2<sup>d</sup></i> | <i>3<sup>d</sup></i> |
| <i>1<sup>st</sup></i> | <i>2<sup>d</sup></i> | <i>3<sup>d</sup></i> |

## Subjunctive.

|                |                       |                      |                      |
|----------------|-----------------------|----------------------|----------------------|
| <i>pres.</i>   | <i>1<sup>st</sup></i> | <i>2<sup>d</sup></i> | <i>3<sup>d</sup></i> |
|                | <i>1<sup>st</sup></i> | <i>2<sup>d</sup></i> | <i>3<sup>d</sup></i> |
| <i>imperf.</i> | <i>1<sup>st</sup></i> | <i>2<sup>d</sup></i> | <i>3<sup>d</sup></i> |
|                | <i>1<sup>st</sup></i> | <i>2<sup>d</sup></i> | <i>3<sup>d</sup></i> |
| <i>perf.</i>   | <i>1<sup>st</sup></i> | <i>2<sup>d</sup></i> | <i>3<sup>d</sup></i> |
|                | <i>1<sup>st</sup></i> | <i>2<sup>d</sup></i> | <i>3<sup>d</sup></i> |
| <i>plup.</i>   | <i>1<sup>st</sup></i> | <i>2<sup>d</sup></i> | <i>3<sup>d</sup></i> |
|                | <i>1<sup>st</sup></i> | <i>2<sup>d</sup></i> | <i>3<sup>d</sup></i> |
| <i>fut.</i>    | <i>1<sup>st</sup></i> | <i>2<sup>d</sup></i> | <i>3<sup>d</sup></i> |
|                | <i>1<sup>st</sup></i> | <i>2<sup>d</sup></i> | <i>3<sup>d</sup></i> |

## Infinitive, &amp;c.

|                       |                      |                      |
|-----------------------|----------------------|----------------------|
| <i>1<sup>st</sup></i> | <i>2<sup>d</sup></i> | <i>3<sup>d</sup></i> |
| <i>1<sup>st</sup></i> | <i>2<sup>d</sup></i> | <i>3<sup>d</sup></i> |
| <i>1<sup>st</sup></i> | <i>2<sup>d</sup></i> | <i>3<sup>d</sup></i> |
| <i>1<sup>st</sup></i> | <i>2<sup>d</sup></i> | <i>3<sup>d</sup></i> |

*Indicative.*

|                |         |                  |          |
|----------------|---------|------------------|----------|
| <i>pres.</i>   | Yör     | ir'is, irë       | itür     |
|                | imür    | im'ni            | yüntür   |
| <i>imperf.</i> | yëbär   | yëbär'is, yëbärë | yëbätür  |
|                | yëbämür | yëbäm'ni         | yëbäntür |
| <i>fut.*</i>   | yär     | yär'is, yärë     | yätür    |
|                | yëmür   | yëm'ni           | yëntür   |

*Imperative.*

|     |               |        |
|-----|---------------|--------|
| ... | irë, itör     | itör   |
| ... | im'ni, im'mör | yüntör |

*Subjunctive.*

|                |        |                |         |
|----------------|--------|----------------|---------|
| <i>pres.</i>   | yär    | yär'is, yärë   | yätür   |
|                | yämür  | yäm'ni         | yäntür  |
| <i>imperf.</i> | irër   | irër'is, irërë | irëtür  |
|                | irëmür | irëm'ni        | irëntür |

*Infinitive, &c.*

iri (ir'ir) — it-üs — yëndüs

*Contractions.*

*Indic. imperf.* ibam, &c.

*perf.* yi, yist'ist'is, yit.it†, yist'is ist'is, yërun't yërë.

*plup.* yëram, &c.

*Subjunc. perf.* yërim, &c.

*plup.* yissem issem, &c.

*fut.* yërö, &c.

*Infinit. perf.* yissë issë.

*Passive, indic. imperf.* ibär, &c.

|                          |        |                |         |
|--------------------------|--------|----------------|---------|
| • <i>Antique future.</i> | ibör   | ibër'is, ibërë | ibitür  |
|                          | ibimür | ibim'ni        | ibüntür |

† See page 102.

*Indicative.*

|                |          |          |                |
|----------------|----------|----------|----------------|
| <i>pres.</i>   | sum      | ēs       | est            |
|                | sūmus    | estis    | sunt           |
| <i>imperf.</i> | eram     | erās     | erāt           |
|                | erāmus   | erātis   | erānt          |
| <i>perf.</i>   | fui      | fūisti   | fuit           |
|                | fūimus   | fūistis  | fuerunt, fuere |
| <i>plup.</i>   | fueram   | fuērās   | fuērāt         |
|                | fuērāmus | fuērātis | fuērānt        |
| <i>fut.</i>    | erō      | eris     | erit           |
|                | erimus*  | eritis   | erunt          |

*Imperative.*

|     |              |       |
|-----|--------------|-------|
| ... | ēs, estō     | estō  |
| ... | estē, estōtē | suntō |

*Subjunctive.*

|                |                         |                         |                       |
|----------------|-------------------------|-------------------------|-----------------------|
| <i>pres.</i>   | sim ( <i>siem</i> )     | sis ( <i>siēs</i> )     | sit ( <i>siēt</i> )   |
|                | sīmus ( <i>siēmūs</i> ) | sītis ( <i>siētis</i> ) | sint ( <i>siēnt</i> ) |
| <i>imperf.</i> | essem                   | essēs                   | esset                 |
|                | essēmus                 | essētis                 | essent                |
|                | forem                   | forēs                   | foret                 |
|                | forēmūs                 | forētis                 | forent                |
| <i>perf.</i>   | fuērim                  | fuēris                  | fuērit                |
|                | fuērīmus                | fuērītis                | fuērīnt               |
| <i>plup.</i>   | fuissem                 | fuiissēs                | fuiisset              |
|                | fuiissēmus              | fuiissētis              | fuiissēnt             |
| <i>fut.</i>    | fuero                   | fuēris                  | fuērit                |
|                | fuērīmus                | fuērītis                | fuērīnt               |

*Infinitive, &c.*

esse, fuisse, fore, futurus.

See the remarks on this future, in pages 71 and 77.

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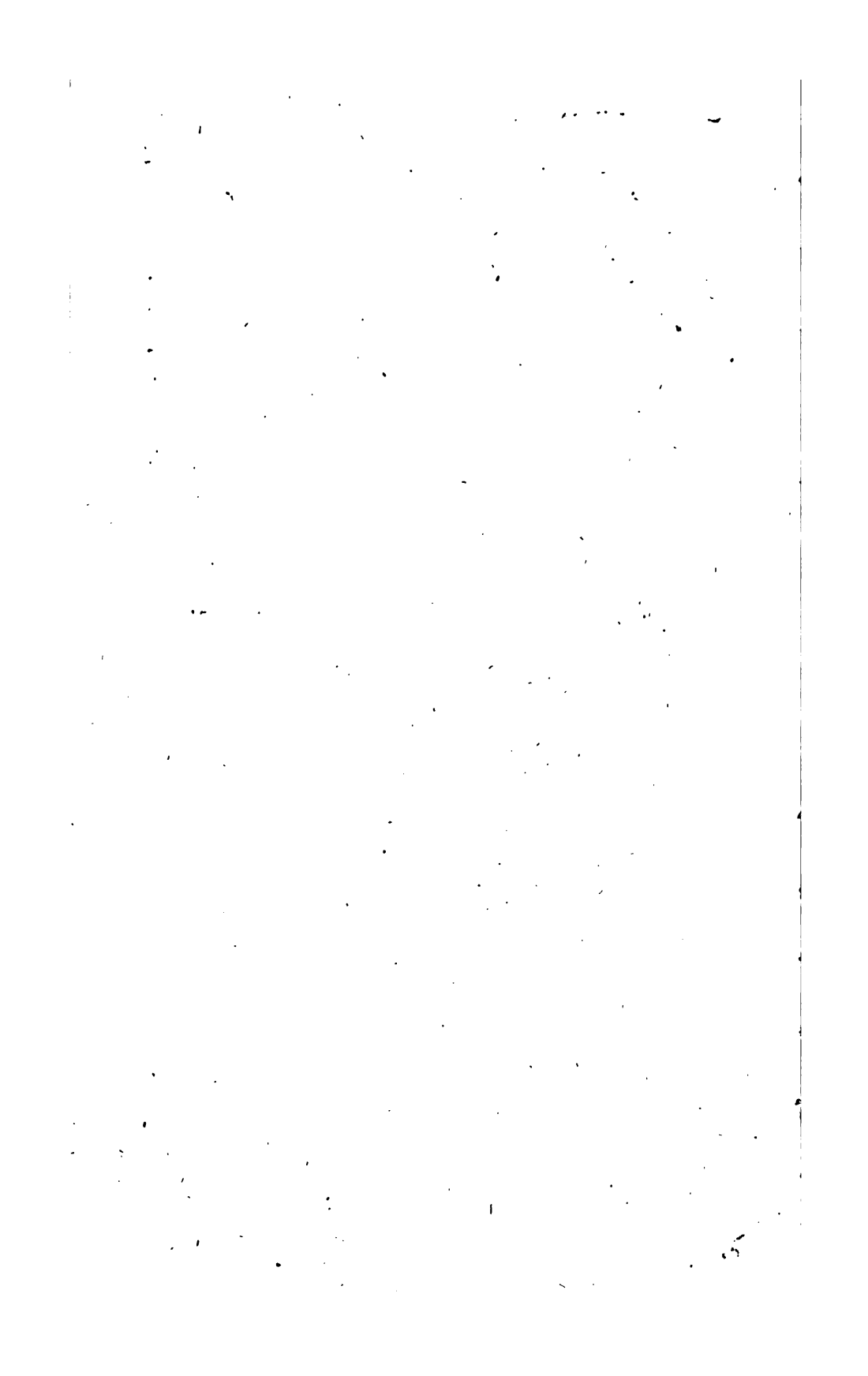
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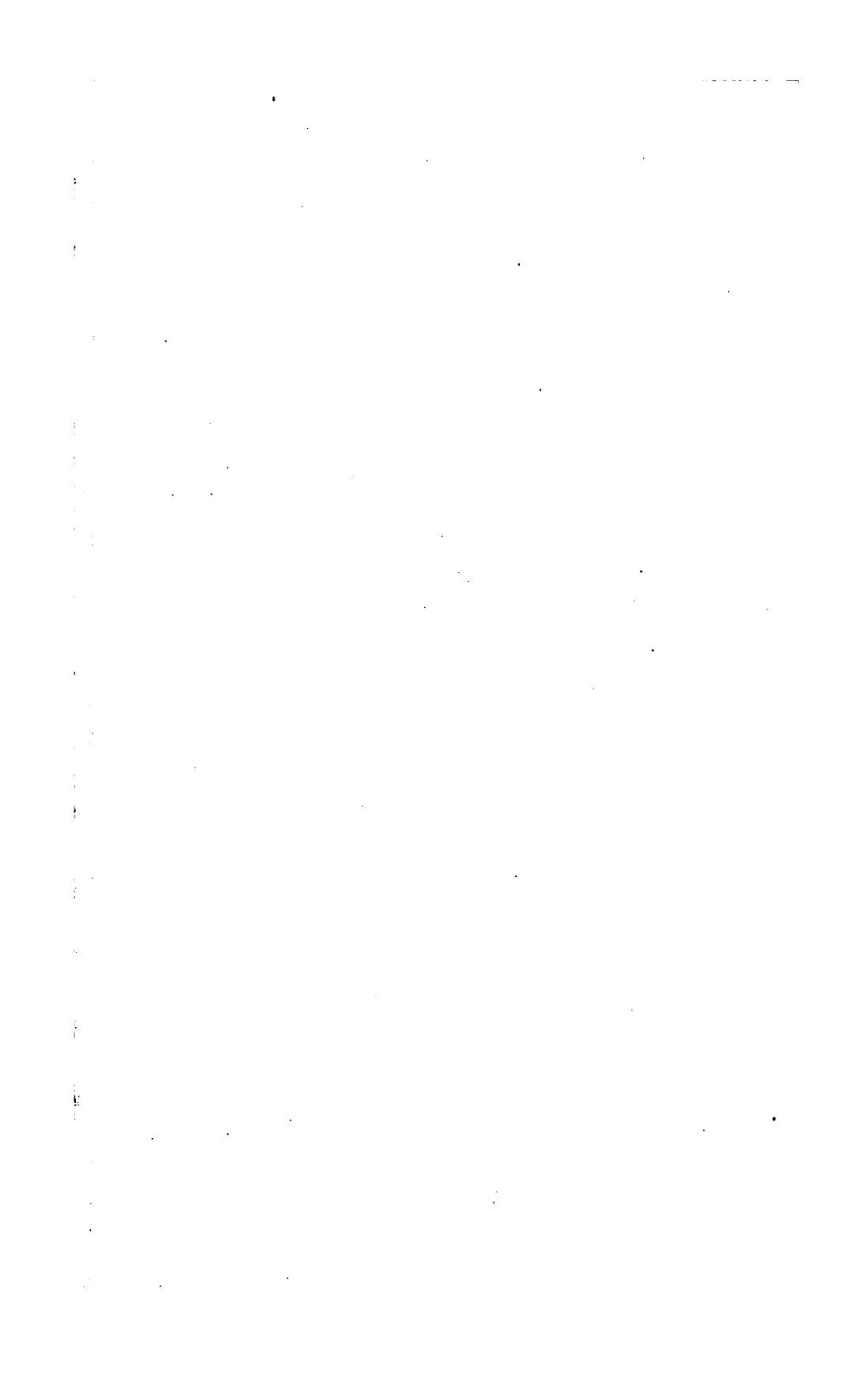




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